FRANK: NOTE THIS WIRE * AND IT SHOULD GO TO NAT, AS IT WAS SENT COLLECT * I HAD IT CHARGED TO THE MUSEUM ACCOUNT, SO NAT WILL HAVE TO HAVE THE ORIGINAL FOR REFERENCE WHEN THE BILL COMES IN.

29/192-313

THE ART CENTER SCHOOL

TELEPHONE FEDERAL 4179
2544 WEST SEVENTH STREET LOS ANGELES
A NON-PROFIT INSTITUTION

REPRODUCTION METHODS	STILL LIFE	PHOTOGRAPHY
ADVERTISING DESIGN	LIFE DRAWING	TYPOGRAPHY
DESIGN AND COLOR	COSTUME DESIGN	PAINTING
INTERIOR DESIGN	COMMERCIAL ART	LAYOUT
INDUSTRIAL DESIGN	POSTER DESIGN	LETTERING
FASHION ILLUSTRATION	COMPOSITION	ILLUSTRATION

October 19, 1938

Dear Frank,

I am showing the DESIGN OF AN IDEA at Palo Alto the 26th and 27th of this month, and will be in San Francisco over the week end. I would like to contact some of the people you mentioned as having a great deal to do with motion pictures you have seen up there.

Would you be kind enough to drop me a line that will reach me by Tuesday evening so that I either have the information, or can arrange to meet you up there.

Sincerely,

F. B. Judson

Franklin B. Judson
Photographic Department

FBJ/has

Mr. Frank Stauffacher
198 Warren Road
San Mateo, California

ART CENTER SCHOOL

2544 WEST SEVENTH STREET LOS ANGELES CALIFORNIA • FEDERAL 4179

February 13, 1939

Dear Frank:

I am glad to confirm the rumor that Art Center has purchased a set of the Fischinger prints, but have not yet received the new copies. They should arrive soon, however, and I am sure Mr. Adams will be glad to loan them to the San Francisco Museum. I will notify you when they are received.

There is not a great deal to report save that I have seen two very interesting foreign films, "The Edge of the World" and "The Story of a Cheat" with Sacha Guitry.

It may interest you also to know that through the Fox Exchange here I am getting a line on a lot of the hitherto unobtainable old films. If this turns out successfully, I will send you a copy of the dope on the whereabouts.

With every good wish for the new year.

Sincerely yours,

Frank

Franklin B. Judson

FBJ:r

Mr. Frank Stauffacher
274 Monaduock Building
San Francisco, California

ART CENTER SCHOOL

2544 WEST SEVENTH STREET LOS ANGELES CALIFORNIA • FEDERAL 4179

May 19, 1939

Dear Frank:

Please take this note in lieu of a longer letter for lack of time.

We expect to have the Fischinger prints any time now, and if you will give me a date for your museum show, I will do my best to get them for you as well as any news that may have accumulated.

Sincerely yours,

Franklin B. Judson

Franklin B. Judson
Photography Dept.

FBJ:r

Mr. Frank Stauffacher
274 Monadnock Bldg.
San Francisco, Calif.

5th Ave. Playhouse
66 Fifth Ave. (12 St.)
NEW YORK, N. Y.
TEL. ALGONQUIN 4-7661

OFFICE OF
THE DIRECTOR

February 7th, 1942.

Mr. Frank A. Stanffacher,
26 East 84th Street
New York, N.Y.

Dear Mr. Stanffacher:

In answer to your letter of February 2nd, we are sorry to state that at this time we do not have any information on Dr. Watson or Melville Weber. If in the near future we should obtain anything we will forward same to you.

The recordings for "Emak Bakia" are Ravel's "Me Mere L'ove" (Mother Goose) in five parts. For the "Fall of the House of Usher" Cesar Franck 'S "Psyche" in five parts.

Thanking you for your patronage,

Very truly yours,

Fifth Avenue Playhouse.

November 28, 1945

Dear Dr. Morley:

I have known of you , for some time, from M-me Galka Scheyer, a dear friend of mine, and it is at her suggestion (as well as that of a number of other people familiar with your work) that I am sending you the enclosed circular. I do not know whether you do have any film activities at the Museum, but in the event that you do, I feel you may be interested in the films described. They have been shown, with considerable success, at various universities, including Yale, Vassar, Amherst, Smith and others.

The films are being shown in late December at the San Francisco Dance League, and it has occurred to me that, in the event that you would be interested in scheduling a showing at the Museum, the films could remain in San Francisco for two or even three weeks, and thus avoid any unnecessary cross-country shipping.

I have never had the pleasure of visitng your Museum, but may I extend my sincere compliments on the very splendid reputation it has earned.

Sincerely yours,

Maya Deren

Maya Deren

30 Sept. 1946

Maya Deren
61 Morton Street
New York 14,

Dear Maya Deren,

Enclosed you will find our check for $25.00 which represents one half of the contract rental of $50.00 agreed upon by your representatives for your four films. The remainder will be sent following the showing of your films.

We would like your films on the following dates sent express collect:

Oct. 18, 1946 THREE ABANDONED FILMS
(Meshes, Choreography, & At Land)

Nov. 1, 1946 RITUAL IN TRANSFIGURED TIME

As you will note, we had to rearrange part of our program, and we hope that this change in the schedule can be accomplished. Please sign the duplicate and return it to us via air mail. Thank you for your cooperation.

Sincerely yours,

Mrs. Noble Hamilton

Maya Deren — October 8, 1946

Maya Deren — Date

30 Sept. 1946

Maya Deren
61 Morton Street
New York 14,

Dear Maya Deren,

Enclosed you will find our check for $25.00 which represents one half of the contract rental of $50.00 agreed upon by your representatives for your four films. The remainder will be sent following the showing of your films.

We would like your films on the following dates sent express collect:

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(Meshes, Choreography, & At Land)

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Sincerely yours,

Mrs. Noble Hamilton

_____ _____

Maya Deren Date

MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

Deren

November 4, 1946

Mrs. Hamilton
San Francisco Museum of Art
Veterans Building
Civic Center
San Francisco, Califorina

Rental of three films on October 18, 1946
one film on November 1, 1946 ..
..... $50.00

Balance due 25.00

MAYA. DEREN 61 MORTON STREET NEW YORK 14, N. Y.

October 18, 1946

Mrs. Noble Hamilton
San Francisco Museum of Art

Dear Mrs. Hamilton:

I have just received word from the University of Southern University at Los Angeles that they would like to show all four films there on November 8. For this reason I today wired you, so that you would keep the "Three Abandoned Films" until after the Nov. 1st showing of RITUAL IN TRANSFIGURED TIME and then mail all four films together to:

Department of Cinema
University of Southern California
Att: Harris Moore
812 West 34th st.
Los Angeles 7, California.

In the meantime, Mr. Rakestraw, of the University of California at Berkeley, has asked to preview the films and I have written him that if he wishes he may borrow the "Three Abandoned Films" from you , for purposes of previewing, while they await being forwarded to Los Angeles, providing he returns them to you in time for you to mail them, along with RITUAL IN TRANSFIGURED TIME to Los Angeles. I do not feel that there is time for him to preview this last film , since you would have to mail it to Los Angeles within a day or so of your own Nov. 1st showing.

I hope that these very complicated arrangements do not burden you too much but they are necessitated by the limited number of prints and the need to schedule their use as economically as possible.

Thank you very much for all your cooperation,

Sincerely yours,

Maya Deren

I have answered this by postal, saying we would mail all films as directed, so save letter for me. I also told her we would do as she wishes in regard to Mr. Rakestraw, but I have had no word from him as yet.

22 Jan. 1946

Miss Marugerite R. Duerr
The American Cinematographer
1782 North Orange Drive.
Hollywood 28, Calif.

Dear Miss Duerr,

I am very sorry that the three films: MT. ZAO, LULLABY, and EARLY SUMMER have not been returned to you before this. They have been here at the Museum all this time awaiting a screening for several friends of mine, and we never seemed to be able to get together. And since I had not heard from you re their immediate return, I did not send them immediately back. They are very beautifully done, particularly MT. ZAO.

The leader and the first three or four feet of MT. ZAO was found to be in pretty bad shape, with frequent splices and torn perforations. One splice came apart, and so I spliced a short leader at that point, and returned the few loose feet unspliced, feeling it would be better to leave this to you. This particular print is further confused by being printed backwards so that the glossy side of the film must face the ~~lens,eter,~~--all of which you probably know already.

We are in the thoes of forming another "Art In Cinema" series to run in April. The films to be shown have not yet been determined or arranged, but, if possible, we'd like to be able to count on these three. They do not fall exactly into our category of Avantgarde or experimental films, but it looks as if we just about exhausted most of the sources for that type of thing, on our first series. This first series was so overwhelmingly successful that we want to try our best to follow though with as similar a selection as before, but it will be more difficult. If you should happen to know of anything along these lines, we'd be extremely grateful.

Many thanks again for sending us the three Japanese films, and I hope our delay in returning them has not caused you any inconveniences.

Sincerely yours,

Frank Stauffacher

MARTIN J. LEWIS
Theatrical Productions
1501 BROADWAY (SUITE 1607) NEW YORK
PARAMOUNT BUILDING

PEnnsylvania 6-8183

April 22,1946

Richard B.Foster
Berkeley,Cal.

Dear Mr.Foster:

I have your inquiry.I am mailing you a circular on "Blood of a Poet" and "Lot in Sodom",the two films go together. (Carmen and Object Lesson are out of circualtion. The film comes in 35 mm and can only be run in regular theatre projection. Please advise where and how many days you expect to show the program.

Yours Very Truly,

Martin J.Lewis

FROM LUIS BUNUEL RE L'AGE D'OR

CINE CLUB DE PARIS
21 Rue de l'entrepot
Paris

27 Mai,, L'AGE D'OR & LE SANG DUN POETE

L8excram Francias

ART OF THIS CENTURY

30 WEST FIFTY SEVENTH STREET

CI 6-0037 N Y 19

April 26, 1946

Mr. Richard B. Foster
1658 La Loma Drive
Berkeley, Calif.

Dear Mr. Foster:

In regard to your letter of April 14th, I shall be glad to give you any information I can concerning the field of experimental film.

You would find it very worthwhile to contact Mr. Hans Richter, the pioneer of this movement in Europe in 1921. A number of his films have become classics in the field.

Mr. Richter is at present in New York City, and is preparing an anthology of the whole movement. He is in possession of more than twenty of these films (mostly fragments, however) with several intermediate scenes which explain why and how this movement grew. I am certain he will be glad to help you.

Address:

S-1 — Hans Richter
134 East Sixtieth Street
New York 22, New York

Sincerely,

S-1 — Peggy Guggenheim

Peggy Guggenheim

Art of This Century
30 West 57
New York City
May 17, 1946

Mr. Richard B. Foster
1658 La Loma
Berkeley, Calif.

Dear Mr. Foster:

Thank you for your interesting account of your work with modern films. May I wish you every success in your projects.

Francis Lee's address, for which you ask, is 413 West 31st Street, New York City 1. Hans Richter is head of Art of This Century Films, and I believe I sent you his address in my first letter.

Sincerely yours,

Peggy Guggenheim

Peggy Guggenheim

United
Productions of
America A CORPORATION

(all prints 35 mm unless otherwise noted)

FILMS PRODUCED BY UNITED PRODUCTIONS OF AMERICA
as of June 1, 1946

POLITICAL CARTOON SUPPORTING FDR IN 1944 — HISTORICALLY INTERESTING — FIRST OF ITS KIND

(16 mm) HELL BENT FOR ELECTION - animated color film, made for UAW

ON SHOP STEWARD TRAINING

SAGA OF 666 - color sound slide film, made for UAW

SVENSON'S SENIORITY - color sound slide film, 3 versions, Chrysler, Ford and General Motors, made for UAW

HOLD IT MAC - color sound slide film, made for U.S. Navy

SANTA FE - animated color insert, made for Telefilm, Inc.

B-29 TURBO SYSTEM - animated insert, made for Boeing Aircraft Corp.

OWENS-ILLINOIS GLASS CO. - animated color insert, made for Screencraft Productions

DERMATITIS - animation insert, made for Ted Henkle Productions

INFLATION - animated film, made for U.S. Army

LEND LEASE - story and story board, made for U.S. Army

SPARKS AND CHIPS - color sound slide film, made for National Safety Council

MANPOWER UTILIZATION - story and story board, made for Aircraft War Production Committee

BROTHERHOOD OF MAN - animated color film, made for UAW

HEALTHY, WEALTHY AND WISE - color sound slide film, made for Kaiser Permanente Health Foundation

MAN IN THE CAGE - color sound slide film, made for Fair Employment Practices Committee

TOM, DICK AND MARY - color sound slide film, made for General Electric Company

reply to: ONE EAST 57TH STREET, NEW YORK 21, N. Y. / *Hollywood address:* 1558 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA

FILMS PRODUCED BY UNITED PRODUCTIONS OF AMERICA

QUICK FACTS ON FEAR - animated film, made for U.S. Army

AUTOMATIC PILOT - animated insert, made for Raphael G. Wolfe Studios (General Electric)

NORTHWEST U.S.A. - animated insert, made for OWI, Overseas Branch

QUICK FACTS ON JAPAN - animated film, made for U.S. Army

THE WONDERFUL EARS OF JOHNNY McGOGGIN - animated color film, made for James L. Free Productions

SCREEN MAGAZINE - titles made for OWI, Overseas Branch

TUESDAY IN NOVEMBER - animated insert, made for OWI, Overseas Branch

NEWS REVIEW #3 - animated map insert, made for OWI, Overseas Branch

MANUFACTURING OF CRYSTALS - live action color film, made for Higgins Inc., Radio Division

THOMAS ADDRESS - live action color film, made for UAW

DEAR SIR - animated film, made for general theatre release

COMBAT FATIGUE - animated insert, made for Pathescope, Inc.

PRODUCTION OF FOOD - animated insert, made for Encyclopaedia Britannica Films

CONSUMPTION OF FOOD - animated insert, made for Encyclopaedia Britannica Films

DISTRIBUTION OF FOOD - animated insert, made for Encyclopaedia Britannica Films

JOIN-UP COLLISIONS - animated film, made for U.S. Navy

16mm FLAT-HATTING - animated film, made for U.S. Navy

IN YOUR POWER - animated film, made for U.S. Navy

CHECK AND DOUBLE CHECK - animated color film, made for United Jewish Welfare Fund

DISORIENTATION CRASHES - animated film, made for U.S. Navy

TAXIING - animated film, made for U.S. Navy

EXPANDING WORLD RELATIONS - animated color film now being made for U.S. State Dept.

FILMS PRODUCED BY UNITED PRODUCTIONS OF AMERICA

GUARANTEED ANNUAL WAGE - color sound slide film now being made for National CIO Education Dept.

AFTER THE CUT - animated film, made for U.S. Navy

LANDING ACCIDENTS - animated film now being made for U.S. Navy

EMERGENCY LANDINGS - animated film now being made for U.S. Navy

(16mm) FUEL - animated film, made for U.S. Navy

REFRIGERATION - animated insert, made for Anson Bond Production

FOOD MACHINERY CORPORATION - animated color insert, made for Telefilm Corporation

FORTRESS OF FREEDOM - credit titles made for OWI Overseas Branch

HOW WE LIVE - animated film now being made for Filmedia, Inc.

SAN FRANCISCO PEACE CONFERENCE - story and story board, made for O.W.I.

THE FLYING JEEP - puppet cartoon production design & art direction for Morey & Sutherland

TAKE-OFF ACCIDENTS - animated film, made for U.S. Navy

SILENT STRIP FILMS

JIMMY RABBIT - SAFETY AT PLAY - color film made for L.A. school system

JIMMY RABBIT - WHOLESOME LIVING - " " " " " " "

JIMMY RABBIT - DEMOCRATIC LIVING - " " " " " " "

2 x 2 SLIDES

JIMMY RABBIT - SAFETY AT PLAY - color slides made for L.A. school system

JIMMY RABBIT - WHOLESOME LIVING - " " " " " " "

JIMMY RABBIT - DEMOCRATIC LIVING - " " " " " " "

1245 VINE STREET
HOLLYWOOD, CALIF. 38

June 10 1946

Dear Mr. Foster,

Replying to your letter of May 15th, I wish to say that I have 16 mm. copies of two short films I did in Paris 1927-1929, "L'Etoile de Mer" and "Emak Bakia". These were given to me by the Modern Museum who has the original negatives, and I suppose, are renting prints alonfg with their regular programs. Although I have not interested myself in films since, it is true that Hans Richter in New York has undertaken to realize a text of mine which appeared in "VIEW": Ruth, Roses and Revolvers. I do not know what progress he has made, as I left the matter entirely to him, refusing to give another moment to an effort which I am convinced should be well paid for and be guaranteed a substantial audience. Otherwise I balk.

As my plans for the coming year are uncertain,(I intend to get back to Paris as soon as possible) I cannot say whether I shall get up your way in the near future.

I am well aware of the interest that exists for contemporary developments in the arts, having received some very flattering invitations from Douglas MacAgy last year. But I had just completed an arduous trip to Chicago and New York, and wished to retire quietly for a while to my own work. You see I have been concentrating on painting and some related photography- what I call one-man activity. I wish to give all my attention now to my own problems. Anything I can do for you in this direction will give me great pleasure.

Very sincerely yours,

Man Ray

MAN RAY

HENRY MILLER • BIG SUR • CALIFORNIA

OBSERVATORY TIME—THE LOVERS MAN RAY 1934

Friday

Dear Man—

Please don't forget to send me name + address of N.Y. book shop handling French books, yes?

Hope you got home safely.

Henry

Man Ray

1247 N. Vine St.

Hollywood

California

19 July, 1946

Betty Reef
c/o Vogue Magazine
New York City, N.Y.

Dear Betty Reef,

In regard to your article in the 15 April issue of Vogue Magazine concerning the new avant-garde film now being made by Hans Richter in collaboration with Max Ernst, Fernand Leger, etc., I wish to inquire when, and whether or not it will be available for showing.

I am writing to you in behalf of the San Francisco Museum of Art who, togther with Mr. Douglas MacAgy of the California School of Fine Arts and the avant-garde literary publication "Circle"are fostering the showing of a series of experimental and other non-commercial films to begin in Sept. of this year. We would naturally like to know of the availability of the new Richter film.

We would greatly appreciate any information you could give us in regard to this subject.

Sincerely yours,

Frank Stauffacher

198 Warren Road
San Mateo, California

United Film Productions
1558 Vine Street
Hollywood, Calif.

29 July 1946

Mr. John Hubley

Dear John,

Re our telephone conversation about showing "Flat Hatting" and any additional material suitable for inclusion in the experimental and abstract film series here in Sept., would like to add that Jay Leyda recommended them highly. It was his suggestion to organize the program on the basis of types,or directions; for example one on absolutely non-objective lines such as the Whitney Bros., Fischinger, etc., another on the earlier French - Leger, Man Ray, and so. He suggested one on animation, which would include yours.

The series is supposed to begin Sept. 27 and continue on until Nov. 29 - one showing a week for ten weeks. We havn't organized the program yet so we don't know accurately where the animated one will go, although it is tentatively scheduled to be in the early part of the series.

With this I am not writing a formal letter of request but instead communicating directly with you, and when your catalogue arrives we can then see what else could be used along these lines - if you recommend it. The important thing now as far as we're concerned is to get the program arranged so that we can print the announcements. So -- would greatly appreciate hearing from you.

Sincerely yours,

Frank Stauffacher

You can use the Museum address, Att. to me.

29 July 1946

Douglas Crockwell
c/O Art Center
Graybar Building
New York City, N.Y.

Dear Mr. Crockwell,

The Museum, in joint sponsorship with the California School of Fine Arts and the avant-garde literary publication Circle" is showing a series of experimental and abstract films from Sept. 27 to Nov 29 of this year. This series will be as complete as can be arranged, including all those suitable from the Museum of Modern Art's film library, together with considerable contemporary material from widely scattered sources.

Jay Leyda suggested I write you and inquire about your own experiments along this line. Fred Ludekens gave me your address.

We are attempting to make a thorough survey in this field. The task is not easy because - excepting those well-established few in the Museum of Modern Art's collection - production is widely scattered, of a very private nature, and difficult to secure for public showing. However, so far we have had encouraging success.

We are interested in hearing about your own films, and, if possible, renting them for inclusion in our series this fall. At any rate, hearing from you would be greatly appreciated.

Sincerely yours,

Frank Stauffacher

31 July 1946

Mr. Arthur Rosenheimer Jr.
Museum of Modern Art Film Library
11 ~~00~~ East 53d Street, N.Y.C.

Dear Mr. Rosenheimer,

You have received my wire by now, and I hope it hasn't been too much of a shock to you. You see, we learned more about the field in a three day trip to Hollywood this last week end than we had learned in the previous six months. Frank Stauffacher, who is editing the museum catalogue for the series, his brother Jack Stauffacher who is printing the catalogue, and I, made the trip. It was very fruitful in a number of ways.

We interviewed Man Ray, Luis Brunuel, Oskar Fischinger, and John and James Whitney, all of whom are writing original essays for our catalogue. Bunuel has promised to give us an analysis of LE CHIEN ANDALOU which he says has never before been written. The other three are giving us unpublished material. In addition, the Whitney brothers and Fischinger are renting us their entire extant works for special showings. We are also writing up the interviews with these five artists, to be included in the catalogue. The contrast between the pessimism re the cinema as an art form shown by the three Europeans - Fischinger, Bunuel, and Man Ray (who is certainly European in outlook), and the optimism of the Whitney brothers was striking The first three are somewhat bitter toward Hollywood's commercialism, and lack of artistic integrity. The Whitney brothers accept that factor as given, and pursue an independant course. Their workshop, in a Frank Lloyd Wright house in Aline Barnsdall's Olive Hill park is in itself an experience. If you can come to Hollywood - as Jay Leyda told us you might, in August, we would certainly recommend a visit to these important and stimulating brothers.

Bunuel is going to Mexico soon to make a film, but if you are here in August you can probably catch him. Incidentally, Bunuel asked to be remembered to Iris Barry when we wrote. He pronounced it "Eerees Bahrie," and we had quite a time figuring it out. He is a rich and sincere personality, and his lack of knowledge of English is more than compensated for by his intense gesticulating.

We also saw Clara Grossman of the American Contemporary Galleries (or rather, "Gallery") in Hollywood, and she gave us a great deal of information about the film field, and introduced

us to Jay Leyda. Leyda was the best informed person we had met in the field, and both Miss Grossman and Man Ray said that he was one of the best authorities in the world on avante-garde films.

We pooled our own insufficient knowledge with that of Leyda, and considerably expanded the program. In brief, we have tried to organize the series around a conception of the cinema as a medium of expression for modern art forms - surrealist, non-objective, abstract, etc. etc., with both "pure" examples of a given art trend (such as Fischinger as a non-objectivist), and examples of films directly or indirectly influenced by these modern art forms (such as "Million Dollar Legs@", surely a Hollywood product influenced by surrealism. This particular one was suggested by Leyda. What do you think of it?)

Our purpose for showing the series has become clarified, and we can summarize the various reasons thus:

1. To show the relation between other modern art forms - painting, sculpture, architecture, literature - and the cinema as a modern art form. Since the San Francisco Museum is primarily interested in contemporary art, which in turn implies modern art - which is increasingly non-objective, abstract, semi-surrealistic in the San Francisco region - this film series will attempt to summarize the use of the film as a means of expression of these twentieth century movements in art.

2. To show the possibilities of the cinema as an art form as distinguished from the Hollywood commercial films. This distinction has never been made clear to San Francisco audiences, and our catalogue will attempt to clearly distinguish "entertainment" movies from more serious attempts at creating a ne w medium of artisitc expression.

3. To create an interest in the cinema as serious art, in the hope that we can finance and build a small theatre devoted to such films. (We have preliminary plans for such a theatre).

4. To give a clear picture of the conflicting, often opposing forces operating in modern art generally; as Leyda put it, this series can be a reflection of many of the "background forces" of modern art; Freud and the sub-conscious, scientific techniques, revolutionary social philosophies, etc. This latter point has been especially significant in organizing this series of programs. You will see this as the underlying logic of the development of the series.

Now for the tentative program. We hope it is the final one. Of course, we still have to obtain several of the films from diverse sources, and there is a large question mark after some of them. The scattered distribution methods of these films make it almost impossible to arrange such a comprehensive series, bu t we hope that we will be successful.

You will note in the programs that we have selected films from your catalogue that are coupled with other films, such as "CALIGARI. However, we are willing to rent the entire set coupled with

the films we want - using only those that are listed in our program. This will increase our rental fees for the series, but we can bear this increased cost in the interest of rounding out the program.

We have only a 16mm projector at the museum, so this limits us. However, in your letter of June 5, 1946 you say that you have EMAK BAKIA and THE SKELETON DANCE in 16mm, while in your letter of July 23, 1946, you say you have them only in 35mm. We want them both in 16mm if possible. Also we would like to ask if you could undertake to reduce some of the 35mm films we are requesting to 16mm; perhaps we could work out an arrangement whereby you increase the rental fee to us to help defray the expense of printing. You have probably never had to deal with so difficult a group, but we are learning as we go and only now have we begun to clarify our motives and intentions. Please bear with us. If we could talk directly with you, and clarify our objectives verbally, it would help us both in arriving at a workable plan.

Now for the tentative series plan. You will notice that we have titled each night's series, or program, and that there is now some logic in the development. We want your criticism. Please be direct, as our feelings are not involved. You will note that METROPOLIS is out. Your criticism was correct about the film. It did not belong in the series.

I have underlined those in red which will come from you. And I have put a question mark before those we are uncertain of obtaining from other sources.

SEPT. 27...PRECURSORS

Symphonie Diagonale - Eggeling 1917

TRIP TO THE MOON	Melies
ONESIME HORLOGER	Durand
JOYEUX MICROBES	Cohl
SLIPPERY JIM	Zecca
CABINET OF DR. CALIGARI	Wiene
? COQUILLE ET CLERGYMAN	Dulac

1:30

OCT 4.....FRENCH AVANT-GARDE

EMAK BAKIA	Man Ray ?
L'ETOILE DE MER	Man Ray
ANAEMIC CINEMA	Duchamp
BALLET MECHANIQUE	Leger
ENTR' ACTE	Clair
le CHIEN ANDALOU	Bunuel
MENILMONTANT	Kirsanov

Program cont.

OCT 11.....CONTINENTAL AVANT-GARDE

BERLIN	Ruttmann
RHYTHMUS 21	Richter
RAIN	Ivens
HANDS	Stella Simon
? UBERFALL	Metzner

plus any of Egglings work that we can get ahold of....???

OCT 18.....OSKAR FISCHINGER: NON-OBJECTIVE FORM SYNCHRONIZED WITH SOUND

STUDY	IN	BLACK	AND	WHITE	NO. 5	-Fischinger
"	"	"	"	"	No. 6	"
"	"	"	"	"	No. 7	"
"	"	"	"	"	No. 8	"
"	"	"	"	"	No. 9	"
"	"	"	"	"	No. 10	"
"	"	"	"	"	No. 11	"
"	"	"	"	"	No. 12	"

COLORATURA (Black & white) "
COMPOSITION IN BLUE (Color) "
ALLEGRETTO (Color) "
STARS AND STRIPES FOREVER(Color) "

OCT 25.....THE ANIMATED FILM AS AN ART FORM

	FLAT HATTING	Rubley(United Film Production
	SKELETON DANCE	Disney
?	Other Disney's, if possible, by writing him direct.	
	DRAME CHEZ LES FANTOCHES	Cohl
	GERTIE THE DINOSAUR	McCay
?	NIGHT ON BALD MOUNTAIN	Alexieoff
?	Films by Len Lye	
?	Films by Norman McClaren	
?	~~SYMPHONY DIAGONALE~~	~~Eggling~~

NOV. 1.....CONTEMPORARY EXPERIMENTAL FILMS IN AMERICA

? SYNCHRONIZATION Butte(With Joseph Schillinger)
? Films by Douglas Crockwell
? Anais Nin scenario by Maya Deren -

EXERSISE NO. 1 John & James Whitney
" NO. 2 " " "
" NO. 3 " " "
" NO. 4 " " "

Except for the Whitney films, this is so far our weakest program.

NOV 8..... FANTASY INTO DOCUMENTARY

RIEN QUE LES HEURES Cavalcanti
THE CITY Steiner
NEW EARTH Ivens

NOV 15 .....THE FANTASTIC EYE : EXPERIMENTS IN THE FANTASTIC AND THE MACABRE

FALL OF THE HOUSE OF USHER Epstein
RHTHYM IN LIGHT(Brandon)

We need a few more on this one. CALIGARI really belongs here but we felt it more important as a precursor. What could you suggest? We can get THE ETERNAL MASK from Brandon on 16mm, but we are uncertain if it's really important enough, or if it would make the program too long, with USHER.

NOV 22.....HOLLYWOOD AND SURREALISM

HIS BREAD AND BUTTER Sennett
MILLION DOLLAR LEGS

***

NOV 29....HANS RICHTER PROGRAM

We hope to get a collected study of Richter's work from Richter himself, including the one he is now working on, if it is possibly available by the time this program comes around. If not we'll have to get a substitute.

Well, that's the plan. As you can see, it has quite a few gaps, but inasmuch as all the correspondence we have sent out within the past few days re these "Question films", we hope to

is as yet unanswered, we have high hopes. Perhaps many of the selections will be questionable to you in the light of the groupings we have given them. If so, don't hesitate to say so: we will welcome it.

We also thought it would be complete and comprehensive to work out a small exibition of stills to hang in the museum concurrently with this film series. The idea was suggested by some of the studies and working drawings used by the Whitney brothers in producing their abstract films. It seemed to us that an exhibition of this sort would be extremely interesting. We could use anything in the way of stills, from any of the films from you that we are going to use. We can get stills also from Fischinger. We are quite interested in this possibility, and would like to hear from you on it.

Incidentally, we talked with Fischinger about his work being in your Library, or rather, not being in your library. In view of the fact that he is one of the few producers of abstract films that has kept up a consistent production over a long period of time, we considered it strange. He explained the circumstances involved at the time he had receievd a request from the MMofMA's Film Library regarding his films. He was under a sort of obligation, at the time, not to sell other copies of his films. However he now feels that it was a mistake to turn your request down. If you're still interested, we feel sure that he would be too. Only one reservation: He asked us to make it clear that he wished this matter be kept unadvertised at the present, restricting it only to you and to us.

It has been rather painful to us after realizing the trouble you have already taken in arranging the program, to come back with this present one. We hope that you will bear with us. Our hope is to arrange as complete an experimental series as we possibly can. The further we went into this, the more difficult we found it. Production and ownership is so scattered and spasmodic. Apparently this is not a very common attempt. We certainly appreciate your cooperation, and hope that this plan, which is as final as we can make it, will not caused you undue trouble.

Sincerely yours,

Richard Foster

P.S. Oskar Fischinger's add ress is:

1010 Hammond Street
Hollywood, Calif.

F19239

&

2901 Scott

"E" car

W side street

first floor

10:30 AM

Franklin to Green to Pierce

to Scott

Program cont.

OCT 11.....CONTINENTAL AVANT-GARDE

BERLIN	Ruttmann
RHYTHMUS 21	Richter
RAIN	Ivens
HANDS	Stella Simon
? UBERFALL	Metzner

plus any of Egglings work that we can get ahold of....???

OCT 18.....OSKAR FISCHINGER: NON-OBJECTIVE FORM SYNCHRONIZED WITH SOUND

STUDY	IN	BLACK	AND	WHITE	NO. 5	-Fischinger
"	"	"	"	"	No. 6	"
"	"	"	"	"	No. 7	"
"	"	"	"	"	No. 8	"
"	"	"	"	"	No. 9	"
"	"	"	"	"	No. 10	"
"	"	"	"	"	No. 11	"
"	"	"	"	"	No. 12	"

COLORATURA (Black & white) "
COMPOSITION IN BLUE (Color) "
ALLEGRETTO (Color) "
STARS AND STRIPES FOREVER(Color) "

OCT 25.....THE ANIMATED FILM AS AN ART FORM

	FLAT HATTING	Hubley(United Film Productic
	SKELETON DANCE	Disney
?	Other Disney's, if possible, by writing him direct.	
	DRAME CHEZ LES FANTOCHES	Cohl
	GERTIE THE DINOSAUR	McCay
?	NIGHT ON BALD MOUNTAIN	Alexieoff
?	Films by Len Lye	
?	Films by Norman McClaren	
?	SYMPHONY DIAGONALE	Eggling

NOV. 1.....CONTEMPORARY EXPERIMENTAL FILMS IN AMERICA

?—? SYNCHRONIZATION Butte(With Joseph Schillinger)
?—? Films by Douglas Crockwell
? Anais Nin scenario by Maya Deren

EXERSISES NO. 1 John & James Whitney
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Except for the Whitney films, this is so far our weakest program.

NOV 8:::::: FANTASY INTO DOCUMENTARY

RIEN QUE LES HEURES Cavalcanti
THE CITY Steiner
NEW EARTH Ivens
Berlin Ruttman

NOV 15 .....THE FANTASTIC EYE : EXPERIMENTS IN THE FANTASTICS AND THE MACABRE

FALL OF THE HOUSE OF USHER Epstein
RHTHYM IN LIGHT(Brandon)
? Mystères du Chateau de dé Man Ray
We need a few more on this one. CALIGARI really belongs here but we felt it more important as a precursor. What could you suggest? We can get THE ETERNAL MASK from Brandon on 16mm, but we are uncertain if it's really important enough, or if it would make the program too long, with USHER.

Dick: I also added here in longhand, as substitute: the crazy ray (Clair) which fits this title perfectly, and is in line with it.

NOV 22.....HOLLYWOOD AND SURREALISM

His Bitter Pill
HIS BREAD AND BUTTER Sennett
MILLION DOLLAR LEGS

Or,
Poetic Cinema -
Blood of a Poet - Cocteau

NOV 29....HANS RICHTER PROGRAM

Le Chien Andalou Bunuel, Dali
We hope to get a collected study of Richter's work from Richter himself, including the one he is now working on, if it is possibly available by the time this program comes around. If not we'll have to get a substitute.
Avalanche Cinema

Well, that's the plan. As you can see, it has quite a few gaps, but inasmuch as all the correspondence we have sent out within the past few days re these "Question films", we hope to

is as yet unanswered, we have high hopes. Perhaps many of the selections will be questionable to you in the light of the groupings we have given them. If so, don't hesitate to say so: we will welcome it.

We also thought it would be complete and comprehensive to work out a small exibition of stills to hang in the museum concurrently with this film series. The idea was suggested by some of the studies and working drawings used by the Whitney brothers in producing their abstract films. It seemed to us that an exhibition of this sort would be extremely interesting. We could use anything in the way of stills, from any of the films from you that we are going to use. We can get stills also from Fischinger. We are quite interested in this possibility, and would like to hear from you on it.

Incidentally, we talked with Fischinger about his work being in your Library, or rather, not being in your library. In view of the fact that he is one of the few producers of abstract films that has kept up a consistent production over a long period of time, we considered it strange. He explained the circumstances involved at the time he had receievd a request from the M ofMA's Film Library regarding his films. He was under a sort of obligation,at the time, not to sell other copies of his films. However he now feels that it was a mistake to turn your request down. If you're still interested, we feel sure that he would be too. Only one reservation: He asked us to make it clear that he wished this matter be kept unadvertised at the present, restricting it only to you and to us.

It has been rather painful to us after realizing the trouble you have already taken in arranging the program, to come back with this present one. We hope that you will bear with us. Our hope is to arrange as complete an experimental series as we possibly can. The further we went into this,the more difficult we found it. Production and ownership is so scattered and spasmodic. Apparently this is not a very common attempt. We certainly appreciate your cooperation, and hope that this plan, which is as final as we can make it,will not caused you undue trouble.

Sincerely yours,

Richard Foster

Richard Foster
by Frank Stauffacher

P.S. Oskar Fischinger's add ress is:

1010 Hammond Street
Hollywood, Calif.

31 July 1946

Mr. Arthur Rosenheimer Jr.
Museum of Modern Art Film Library
11 ~~53~~ East 53d Street, N.Y.C.

Dear Mr. Rosenheimer,

You have received my wire by now, and I hope it hasn't been too much of a shock to you. You see, we learned more about the field in a three day trip to Hollywood this last week end than we had learned in the previous six months. Frank Stauffacher, who is editing the museum catalogue for the series, his brother Jack Stauffacher who is printing the catalogue, and I, made the trip. It was very fruitful in a number of ways.

We interviewed Man Ray, Luis Bunuel, Oskar Fischinger, and John and James Whitney, all of whom are writing original essays for our catalogue. Bunuel has promised to give us an analysis of LE CHIEN ANDALOU which he says has never before been written. The other three are giving us unpublished material. In addition, the Whitney brothers and Fischinger are renting us their entire extant works for special showings. We are also writing up the interviews with these five artists, to be included in the catalogue. The contrast between the pessimism re the cinema as an art form shown by the three Europeans - Fischinger, Bunuel, and Man Ray (who is certainly European in outlook), and the optimism of the Whitney brothers was striking. The first three are somewhat bitter toward Hollywood's commercialism, and lack of artistic integrity. The Whitney brothers accept that factor as given, and pursue an independant course. Their workshop, in a Frank Lloyd Wright house in Aline Barnsdall's Olive Hill park is in itself an experience. If you can come to Hollywood - as Jay Leyda told us you might, in August, we would certainly recommend a visit to these important and stimulating brothers.

Bunuel is going to Mexico soon to make a film, but if you are here in August you can probably catch him. Incidentally, Bunuel asked to be remembered to Iris Barry when we wrote. He pronounced it "Eerees Bahrie," and we had quite a time figuring it out. He is a rich and sincere personality, and his lack of knowledge of English is more than compensated for by his intense gesticulating.

We also saw Clara Grossman of the American Contemporary Galleries (or rather, "Gallery") in Hollywood, and she gave us a great deal of information about the film field, and introduced

us to Jay Leyda. Leyda was the best informed person we had met in the field, and both Miss Grossman and Man Ray said that he was one of the best authorities in the world on avante-garde films.

We pooled our own insufficient knowledge with that of Leyda, and considerably expanded the program. In brief, we have tried to organize the series around a conception of the cinema as a medium of expression for modern art forms - surrealist, non-objective, abstract, etc. etc., with both "pure" examples of a given art trend (such as Fischinger as a non-objectivist), and examples of films directly or indirectly influenced by these modern art forms (such as "Million Dollar Legs", surely a Hollywood product influenced by surrealism. This particular one was suggested by Leyda. What do you think of it?)

Our purpose for showing the series has become clarified, and we can summarize the various reasons thus:

1. To show the relation between other modern art forms - painting, sculpture, architecture, literature - and the cinema as a modern art form. Since the San Francisco Museum is primarily interested in contemporary art, which in turn implies modern art - which is increasingly non-objective, abstract, semi-surrealistic in the San Francisco region - this film series will attempt to summarize the use of the film as a means of expression of these twentieth century movements in art.

2. To show the possibilities of the cinema as an art form as distinguished from the Hollywood commercial films. This distinction has never been made clear to San Francisco audiences, and our catalogue will attempt to clearly distinguish "entertainment" movies from more serious attempts at creating a ne w medium of artisitc expression.

3. To create an interest in the cinema as serious art, in the hope that we can finance and build a small theatre devoted to such films. (We have preliminary plans for such a theatre).

4. To give a clear picture of the conflicting, often opposing forces operating in modern art generally; as Leyda put it, this series can be a reflection of many of the "background forces" of modern art; Freud and the sub-conscious, scientific techniques, revolutionary social philosophies, etc. This latter point has been especially significant in organizing this series of programs. You will see this as the underlying logic of the development of the series.

Now for the tentative program. We hope it is the final one. Of course, we still have to obtain several of the films from diverse sources, and there is a large question mark after some of them. The scattered distribution methods of these films make it almost impossible to arrange such a comprehensive series, bu t we hope that we will be successful.

You will note in the programs that we have selected films from your catalogue that are coupled with other films, such as "CALIGARI. However, we are willing to rent the entire set coupled with

the films we want - using only those that are listed in our program. This will increase our rental fees for the series, ~~both~~ but we can bear this increased cost in the interest of rounding out the program.

We have only a 16mm projector at the museum, so this limits us. However, in your letter of June 5, 1946 you say that you have EMAK BAKIA and THE SKELETON DANCE in 16mm, while in your letter of July 23, 1946, you say you have them only in 35mm. We want them both in 16mm if possible. Also we would like to ask if you could undertake to reduce some of the 35mm films we are requesting to 16mm; perhaps we could work out an arrangement whereby you increase the rental fee to us to help defray the expense of printing. You have probably never had to deal with so difficult a group, but we are learning as we go and only now have we begun to clarify our motives and intentions. Please bear with us. If we could talk directly with you, and clarify our objectives verbally, it would help us both in arriving at a workable plan.

Now for the tentative series plan. You will notice that we have titled each night's series, or program, and that there is now some logic in the development. We want your criticism. Please be direct, as our feelings are not involved. You will note that METROPOLIS is out. Your criticism was correct about the film. It did not belong in the series.

I have underlined those in red which will come from you. And I have put a question mark before those we are uncertain of obtaining from other sources.

SEPT. 27...PRECURSORS

	×TRIP TO THE MOON	Melies
	×ONESIME HORLOGER	Durand
	×JOYEUX MICROBES	Cohl
	×SLIPPERY JIM	Zecca
	CABINET OF DR. CALIGARI	Wiene
Oct 11	? COQUILLE ET CLERGYMAN	Dulac

OCT 4.....FRENCH AVANT-GARDE

	×EMAK BAKIA	Man Ray
	×L'ETOILE DE MER	Man Ray
Nov 29	ANAEMIC CINEMA	Duchamp
	BALLET MECHANIQUE	Leger
Nov 29	ENTR' ACTE	Clair
	CHIEN ANDALOU	Bunuel
	MENILMONTANT	Kirsanov

Smiling Madame Budet Dulac

Mr. Lewis C. Jacobs
333 N. Poinsetta Place
Hollywood, Cal.

Aug 1 1946

Dear Mr. Jacobs,

The Museum, in collaboration with Mr. Douglas Mac Agy of the California School of Fine Arts and the avant-garde literary magazine "Circle", is attempting to arrange a fairly comprehensive series of experimental and avant-garde films to be shown from Sept 27 through Nov 29 of this year. The bulk of out material we are getting from the Museum of Modern Art Film Library, but we've had to search elsewhere for good material of a contemporary nature, and we find this quite difficult. A trip to Hollywood last weekend resulted in our making an arrangement with Oskar Fischinger to include all of his available work, and we had the same good luck with John and James Whitney. We are greatly indebted to Jay Leyda for an interesting general discussion, and many specific suggestions. On the basis of these suggestions we have sent out considerable correspondence in search of hard-to-get items.

Leyda recommended our contacting you with a few of our questions. We had hoped to get intouch with you personally, but our time was limited. So we must content ourselves with this letter, and express our sincere appreciation for any information you might be able to give us.

Do you know if the film made by Mary Ellen Butte, with Joseph Schillinger, called SYNCHRONIZATION, is available? and if so, would you recommend it?

We cannot locate:

SYMPHONIE DIAGONALE Viking Eggeling
UBERFALL Erno Metzner
SEASHELL AND THE CLERGYMAN Germaine Dulac

We are aware that Hilla Rebay at the Guggenheim Foundation in New York possesses a collection of purely non-objective film experiments, perhaps including the Eggeling work. But her collection is not available for either loan or rental. We have also attempted to contact Hans Richter whom we understand is preparing an anthology of this kind of film, besides the new one he is now direcring. But so far, no answer.

Any information on these films that you could give us would be very much appreciated.

Sincerely yours,

Frank Stauffacher

2 August 1946

Maya Deren
61 Morton Street
New York 14, N.Y.

Dear Maya Deren,

I am working with Richard Foster in attempting to arrange a fairly comprehensive series of experimental films to be shown from Sept. 27 through Nov 29. I believe he has already told you about it. We are running into a snag trying to locate contemporary work.

Your own films, which we saw several weeks ago, were very favorably received. The audience reaction was quite good, although the non-existence of a literary logic is what puzzles most people, even quite sophisticated people. It is natural, this reaction. We have so long been accustomed to expect films to proceed in a literary sequence. Your discussion of this in your essay The Film As An Art Form, in New Directions, was admirable.

Foster and I were in Hollywood last weekend, trying to round up both older and contemporary experimental work. We had interesting talks with Man Ray, Luis Bunuel, Jay Leyda, Oskar Fischinger, and John and James Whitney, among others. Fischinger and the Whitney brothers are working exclusively in non-objective directions. But aside from these two, if there any experimental films being made today in America on a truly sincere artistic basis - excluding your work - they are certainly being kept top secret.

Our program is rounding out now, although it is still full of gaps. We are very curious about your latest film, the Anais Nin, and we are wondering if it might be ready for showing by the first of Nov.

Did Foster ask you if you could write a short statement for our pamphlet? We expect to get similar statements from Man Ray, Bunuel, Fischinger, and the Whitneys. Of course a series of films of the sort we are trying to gather together would hardly make sense without explanations and program notes. We felt that these individual statements would bring together some rich attitudes towards the contemporary experimental film. They will be about a thousand words.(each)

We would welcome any information on the progress of the Anais Nin film, and we wish you good luck on it, and future work.

Sincerely yours

Frank Stauffacher

Aug 3 1946

Len Lye
791 Lennox Ave.
New York City, N.Y.

Dear Mr. Lye,

The Museum, in collaboration with Mr. Douglas Mac Agy of the California School of Fine Arts and the advance guard literary publication "Circle", is attempting to arrange a fairly comprehensive series of experimental and abstract films to be shown from Sept. 27 of this year through Nov. 29. We are getting the bulk of our material from the Museum of Modern Art Film Library - trying to select only those that will fit in with our purpose - but we've had to search elsewhere for good material of a contemporary nature, and we find this quite difficult. A trip to Hollywood last weekend resulted in our making an arrangement with Oskar Fischinger to include all of his available work, and we had the same good luck with John and James Whitney, whose non-objective experiments with sound are revolutionary in conception and execution. We are greatly indebted to Jay Leyda for an interesting general discussion, and many specific suggestions. On the basis of these suggestions, we have sent out considerable correspondence in search of hard-to-get items.

As the program stands now, we are trying to have a showing of all experimental films utilizing animated technique on the evening of Oct. 25. We would very much like to rent some of yours for that evening, if possible.

Could you let us know regarding the availiblity of your films, and the rental fee? We are very eager to hear from you. If we are successful in making up as comprehensive a series as is possible, we feel that it will be a step in the direction towards the realization of the film as an art form. The interest shown in our effort so far has been very heartening. Anything you could say in this line would be greatly appreciated.

Sincerely yours,

Frank Stauffacher

John and James Whitney
No. 1-8075
Barnsdall Park
Los Angeles, Calif.

3 Aug. 1946

Dear John and James Whitney,

We have finally arranged our ten weeks program, and unless the Museum of Modern Art Film Library balks at the way we have rearranged their original schedule for us, your films are planned for the evening of Nov. 1. On that date we are trying to show any really contemporary U.S. work that we can gather. Your're at the head of this list. The rest of it is still awaiting confirmation. (Fischinger is booked on an evening all his own since he has enough for a full program).

We want to thank you again for the interesting morning we spent at your studio. Everyone whom we have told about it is eagerly looking forward to seeing your films.

Since our budget on this film project is not yet complete we have not arrived at a definite figure to pay you artists who are working full time in this type of work. In talking this over with Dr. Morley last Friday she expressed the desire to allow a maximum for you after we have determined the cost of the standard rentals from the Museum of Modern Art, Brandon, and other sources. We will be getting down to business with you on this in another letter, perhaps in a few weeks. In the meanwhile if there is anything you wish to tell us in this regard, why don't hesitate.

The idea for a show of stills and related material to run concurrently with our film series has been forming. We have written for all the appropriate stills we can get, but so far there is nothing definite on this either. In addition, we felt that an exhibition of paintings by those artists who are working with film, would tie the whole show together. Fischinger has some very excellent non-objective paintings, and we are asking him if he would care to have some of them exhibited along with the films. The Museum can show a Leger, a Duchamp, and perhaps others that would be appropriate - since we are showing films by thses artists also. Dick Foster suggested I ask if Jim would care to send any of his paintings. The relationship between the painting and the films would be interesting.

As to the exhibition of stills, we thought that we might have a few from each film - if possible. In your case, perhaps photographs of your equipment together with some of those working drawings in ink line, etc. Would it be possible to get those photographs that appeared with Jay Leyda's article in Arts and Architecture? And if you,can,we would welcome a plan of the arrangement of such an exhibition on your work - just how you would want it done, together with the necessary explanatory matter to accompany each diagram or photograph. I hope this isn't asking too much. But the manner in which your work is accomplished id so revolutionary that we feel that an explanatory display would be vital.

If this idea goes through we would need the material somewhat before the 27th of September to allow time for organizing and hanging. Let us know how you feel about it.

We will have to get the booklet finished beforetthat date also. Which means that the editorial material will have to be ready for the linotype around the end of August.

That's about all I can think of at the present time. You will hear from us in a week or so, and in the meanwhile, let us hear from you.

Sincerely yours,

Frank Stauffacher

UPA *United Productions of America*

August 5, 1946

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Frank:

Enclosed is a catalogue. I have marked the films I think suitable for your showings, also those available in 16mm.

Since our conversation, I have seen a couple of additional films that might be of interest. One is a 16mm color job by a Polish director, abstractions done to three Chopin Etudes. It is fairly interesting, especially the third number. The other film was made by the Canadian Film Board. It is animation, very unusual and exciting. It is 35mm black and white, titled "Chants Populaire," a graphic visualization of two French Canadian Folk Songs.

Expect to hear from you regarding the shipment of our prints, dates, etc.

Sincerely,

John Hubley

reply to: 1558 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA / *New York address:* ONE EAST 57TH STREET, NEW YORK 21, N. Y.

6 Aug 1946

John Hubley
United Productions of America
1558 N. Vine Street
Hollywood 28, Calif.

Dear John,

Sorry for this long delay in answering, but outside circumstances threw me off the track for awhile. Since the time till September 27th is growing shorter, and since many of the films we planned for are as yet unconfirmed, I feel safe in accepting anything you recommend. We are going to have only one 35 mm. showing on this series - BLOOD OF A POET. Later on, in another series, we hope to get around a lot of complicated fire laws, and install a 35 mm projector permanently. But for the time being it must be 16 with the exception of the one I mentioned.

At present we are in a rather suspended state. The Museum of Modern Art Film Library had arranged a series of their films for us, but after our return from Hollywood we were filled with big ideas and took it upon ourselves to rearrange the sequence of films, throw some out, and add a good many nebulous items. So far we have not heard from them after our rearrangement, although we expect to any day now - their films will be the core of our program. So you see it all depends on their reaction.

As it stands now, we plan for your films on the 25th of October. I think the HELL BENT FOR ELECTION, FLAT-HATTING, and FUEL would be fine. Of course there will be other animated films on this same evening, but some of them, as I say, have not yet been confirmed, for example, we planned for some of Len Lye's work, but so far we have not contacted him. Do you know anything about him? his address? etc.?

The three Chopin etudes on 16 sound very good, and I would welcome further information from you if possible. The Canadian Film Board one sounds even better, although we'll have to pass that up this time if it is 35. Incidentally, what is the address of the Canadian Film Board?

We certainly appreciate your prompt reply and your cooperation. We have sent out a mass of correspondence but everyone seems to be away on vacations. Anyhow, that date (Oct.25) is when we would like your films, although there may be a change, but I doubt it. I shall write to you again before that, of course.

Sincerely yours,

Frank Stauffacher

16 Aug. 1946

Mr. Oskar Fischinger
1010 Hammond Street
Hollywood, Calif.

Dear Mr. Fischinger,

This seems to be a good time to write you, just after we spoke to you on the phone. Our program is shaping up, but many of the films are so far unconfirmed. However it is definitely established that we will show your films on the 18th of October.

In the meanwhile our biggest task is to edit the pamphlet. Both Foster and I have been thrown off the track by outside events, but now we are trying to catch up with the tardy ends. Our purpose in phoning you was not only to reestablish contact with you but to check on your essay as well. Don't feel that it need be a literary masterpiece. Just write it any way and we'll pull it together for you. If you'd rather do it in German, go right ahead. We have a lot of good translators here.

As to the stills, if you could send them sometime in the middle of September it will give us time to arrange them for a show. As this is still vague, we will let you know more definitely in a few weeks.

We forgot to mention another rather important matter. We would like to have a little information on each of your films to include in the program notes - dates when made, whether its animated drawing or actual objectivity, etc. - just a few facts on each one so that we can have something to say about them in the program notes.

That's about all for the present. Of course we will be corresponding between now and the 18th of October, so any questions you might have, don't hestitate ask. Once again, here are the dates: The series begins on the 27th of Sept. Your films will be on the 18th of Oct. And we will need to have the essay in a week from now in order to make it ready for typesetting. The notes on your films will be needed at that time also for inclusion in the pamphlet.

Our best regards to you and your family...

Sincerely,

Frank Stauffacher

17 Aug 1946

Man Ray
1245 Vine Street
Hollywood, Calif.

Dear Man Ray,

Our film program is shaping up now, and we wish to expressouur thanks to you for the interesting afternoon, and your aid in contacting both Luis Bunuel and Jay Leyda. After talking with Leyda we rearranged all our first ideas, and based the series on a sensible sequence, which it lacked before.

It looks as if we will be able to put together a rather interesting pamphlet, containing program notes and a number of short essays from various persons more or less associated with this subject -such as the one you were so kind as to give us. There will also be essays by Oskar Fischinger, John and Jim Whitney, Maya Deren, and Henry Miller, who, incidentally, is staying with us this weekend. Bunuel promised us one also, but he may be too busy at this time. I might mention that we still remember your request re your own essay - that if we did use it, that we would be sure to state along with it that this does not represent your final and complete sentiments on the cinema.

We have just today received a letter from Arthur Rosenheimer Jr. at the Museum of Modern Art Film Library confirming all of our rentals. However he states that all of the 16mm prints of your own work has been returned to you, and that he feels sure that you would let us rent them for this series. Needless to say, we were looking forward to EMAK BAKIA, ETOILE DE MER, and MYSTERES DU CHATEAU DU DE? We had scheduled the first two for Oct 11, and the latter one for Nov. 15 to run with Epstein's FALL OF THE HOUSE OF USHER. Of course we had planned to get them from the Film Library, but now we are writing you about them, and, I must admit, with an overtone of desperation because we had really banked on these as being some of the most important in this field. We would sincerely appreciate a word from you on them as soon as possible.

Most sincerely yours,

Frank Stauffacher

2o Aug 1946

Mr. Arthur Rosenheimer Jr.
Museum of Modern Art Film Library
11 West 53rd Street
New York, N.Y.

Dear Mr. Rosenheimer,

I am working with Mr. Foster in arranging this film program, and so this letter comes from him also. First we wish to express our thanks to you for following through so well on our arrangement. When we did not hear from you for several weeks we began to feel a bit frantic, being convinced that we should have left the bookings as you had originally scheduled them. In fact it got so desperate that we put in a phone call to you Saturday morning, just a few moments before we received word of your telegram. Your subsequent letter was received by us with intense relief and joy.

We have already written to Man Ray regarding his 16mm prints. We hope he will let us use them. THE SKELETON DANCE is available at Brandon, and we think we shall add it to the animation program. We were surprised to see, as we mentioned in the wire, that you list UBERFALL, SEASHELL AND THE CLERGYMAN, and SYMPHONIE DIAGONALE as available from you, since we did not see them on your list before. We have sent out quite a bit of correspondence searching for these very three films. If we can book SANG DU POETE on the 22 of Nov. from Martin Lewis, we shall install a 35mm projector for this one night because we feel this one should be included in the series. However there is a possibility Lewis will not rent it to us for a non-profit Museum showing. We have yet to check on this. Therefore we will keep MILLION DOLLAR LEGS and the Sennett booked for that date in case, and you can send them to us anyway - or at least we can let that stand for the time being. Important: We definitely would like to have CHIEN ANDALOU on the 29th of Nov. plus the Duchamp. The Richter film is too unconfirmed. We have received no replies to our several letters, as yet. Should we also write to the Ballard place, then? We don't have much faith in films arriving from Los Angeles on a definite date. Maya Deren's films were supposed to arrive here from the preceding renter who happened to be located in Los Angeles - they were scheduled for a certain date; they arrived a week later. So perhaps it would be well, when the time comes, for us to write the Ballard place also.

We wrote to Douglas Crockwell several weeks ago, but it was addressed c/o Art Center in the Graybar Building, his representatives for his commercial art work. But we have not heard from him, and so we will write again using the address you gave us. And we will also write Miss Butte as you suggested.

THE SEASHELL AND THE CLERGYMAN got mixed up in the precursors by mistake. Your arrangement for it now is very good, in fact your entire schedule is perfect and with the exception of our SANG DU POETE problem all that is left for us to do is fill the weak spots. For the evening of Nov 1 we shall have Maya Deren's RITUAL IN TRANSFIGURED TIME together with the Whitney brothers work, and this should make a complete program. I will send you a copy of the complete listing as soon as it is typed up, but I want this letter to get off to you immediately.

As to the stills - we could use anything appropriate and the charge of 30¢ each is OK. These should arrive not later than the 15th of Sept. in order for us to arrange an interesting setup. Could you send them to us by then....?

We are getting RHYTHM IN LIGHT from Brandon, and we intend to run it on the Fischinger program, Oct 18. You say you are not familiar with it. None of us have ever seen it, but we have heard referenced to it several times, and we understand it was done by Mary Ellen Butte. Your suggestions on the Fantasy into Documentary program are very good. We will give up the idea of trying to get any Norman MacClaren's and we just can't seem to get in touch with Len Lye at all. We thought to include the CRAZY RAY in the fantastic and macabre night on your own suggestion in your letter of 23 July, but as you say, it would make the program too long with USHER. However there should be something else on this program if we are unsuccessful in getting Man Ray's 16mm prints, since you suggested our running MYSTERES DU CHATEAU DU DE with USHER. There is a possibility he may not send them.

Again we wish to thank you for cooperating so decently with us. We will speak of the practical considerations in the next letter. Inasmuch as both Foster and I were surprised to see those three films mentioned at the beginning of the letter, we want this to get to you so that we can be informed in case we misunderstood, although it seems quite plain that you have them for us. Again we send you our thanks.

Sincerely,

Frank Stauffacher

20 Aug 1946

Maya Deren
61 Morton Street
New York 14, N.Y.

Dear Maya Deren,

I am writing this also for Dick Foster. So first I will confirm the dates regarding your own film. We have it plamned for NOV. 1, and it is the main thing on our CONTEMPORARY EXPERIMENTAL FILMS IN AMERICA. In other words we have arranged the series just as logical as we possibly could, and have given a title to each night in the series. Due to the scarcity of this type of work we have made a very broad selection, from the very earliest to the present day, and we have work from Europe as well. Indeed it would have been impossible to arrange ten nights without digging into the Museum of Modern Art Film Library, and selecting many items that are old, and perhaps familiar to many people - for example, THE CABINET OF DR. CALIGARI. Nevertheless we have endeavored to keep the list consistent in the sense that all of the films were made with the idea of artistic integrity foremost in mind.

We hope that after this series is over, and if it is a success (by this I mean, of course - if there has been a large body of interest) that we can plan for another series to run early next year; by that time we are inhhopes we may have definitely located more contemporary work, that we have investigated all of these many leads and addresses, and have formed a fairly solid idea of what's what. Our idea, in all of this, is to build up a realization of the cinema as a serious art form.

I will enclose a rough draft outlining the series so that you can get an idea of our final list. We have changed and rearranged it so often that I hesitate saying it is final, but since the core of the entire series was dependant upon when we could get the Museum of Modern Art Film Library's selections, this is, at last, the best we can do. You will notice SANG DU POETE. For this we intend installing a 35mm projector. It entails having someone from the fire department present during the showing, but we feel this film is important enough for the extra trouble. However it is yet unconfirmed. We understand that Martin Lewis rents it only for commercial showing, and we have not heard from him yet. Some of the program is still very vague, as you can see.

As to the origin of the Anais Nin idea in connection with RITUAL, I don't know where it came from. I first heard it from Foster, and I think he probably heard it from someone in Hollywood, perhaps Clara Grossman. Incidentally, Henry Miller was guest of my brother and I over last week end, and he too

thought you were making a Anais Nin film - an idea now strengthened by the appearance of the still in the new Harper's Bazaar.

The section from your little booklet would be fine for inclusion in our own pamphlet. I think the specific notes on RITUAL we could use in our program notes. At the present time this little pamphlet of ours is also rather vague. It is going to contain a general introduction to the subject together with articles by Man Ray, Fischinger, Henry Miller, Whitneys, and your own article. Bunuel had promised us one but I'm afraid he is too busy to write it, however, he may come through. After these essays will be the program notes followed by a short bibliography. We would like to get all of this material together by the end of the month, in time for typesetting.

We are also planning a show of stills to run along with the series. This should stimulate an added degree of interest. The Museum of Modern Art Film Library will let us have all the appropriate stills from their files, Fischinger and the Whitneys have very interesting material of this sort, and I think it will be a good thing. So we will welcome any of yours you could send. Since the series starts the 27th of Sept. we would like these at least a week or ten days before.

Yes, I saw LOT IN SODOM at the Fifth Ave. Playhouse some years ago and I agree with you. I understand Weber and Watson also made a version of FALL OF THE HOUSE OF USHER, but it has apparently disappeared because I have never heard reference to it since. Thank you very much for the addresses you sent. We will follow them up. If Martin Lewis does not want to rent us SANG DU POETE for museum showing we will try Mr. Victor at your suggestion. I also wanted to ask you if you had any information on the by now famous Hans Richter film-in-progress. We have written him several times but as yet, no answer. I am in reciept of a letter from Lewis Jacobs in which he gives an address you may know about, or if not, may be interested in: Herman Weinberg, 1600 Broadway, N.Y.C. I see this is Brandon Films address. But Lewis Jacobs implied that Weinberg has experimental films not generally listed in the Brandon catalogue. We have not inquired yet. I have been corresponding with an old friend of mine in Hollywood - John Hubley, at United Productions of America, 1558 N.Vine Street, and he seems to have lines on quite a few experimental films - although he is primarily interested in non-objective, animated films. He has done some interesting ones himself and we are going to include them on our ANIMATED FILM AS AN ART FORM program. You might write to him if you are interested, although I know that you are more interested yourself in imaginative reality. And this is the type of thing so difficult to find. We had to laugh in reading your letter regarding the pompous and grandiose scenarios you have become aware of. We found the same thing in Hollywood. If one wants to do a serious experimental film, it would seem that Hollywood is not the place -- indeed the last place, in which to do it.

We are sincerely grateful to you for your help, and for your prompt correspondence. It is indeed appreciated. We will send you any other information we can find.

Sincerely yours,

Frank Stauffacher

22 Aug 1946

Luis Bunuel
5642 Fountain Ave.
Hollywood, Calif.

Dear Luis Bunuel,

We have been having such a troublesome time getting the film program arranged that we temporarily forgot about the pamphlet. But we have finally gathered together enough films for a good comprehensive ten week program. Last weekendd we suddenly realized how little time we had left for the pamphlet. And that was the reason for the phone call to you.

CHIEN ANDALOU is scheduled for the 29th of Nov., the last night in the series. We wanted to show LAND WITHOUT BREAD but it isn't available on 16mm. We have written to the Cine Club de Paris regarding L'AGE D'OR but that is a pretty far fetched request and we are not very hopeful of results. Incidentally Henry Miller has been here for the past few weeks and is writing an article for the pamphlet, and he hopes to be able to return from Big Sur in Oct.or Nov. to see part of the series, at least. He wants us to send you his best regards. At dinner one night he again recounted his seeing L'AGE D'OR and, since he can be extremely eloquent, it was a great experience just listening to this description. We told him of our very good visit with you some weeks ago.

As to your own essay, we would certainly appreciate including it in the pamphlet -- if you can possibly find time for it. I think this pamphlet will go over and may run into a second edition. If this does happen we intend augmenting it and making it into a regular little book on the experimental cinema - a subject about which there is hardly anything published in book form. If the book does go over we will arrange for everyone who has contributed, of course, to get a rake-off on the sales. The first edition will be only a cheap paper bound pamphlet containing program notes and these essays which will be there for the purpose of acquainting the unconditioned spectator to this type of cinema, and it will sell for less than a dollar, just enough to pay for its expenses. After this we can add other material to it and put it out in more endurable form and sell it for more money. When it shows a profit we will divide this profit among the contributors.

Inasmuch as we shall be showing CHIEN ANDALOU we will need some kind of an analysis of it. There are plenty of analsis available for reprinting but they are all personal and they are all different, and according to your own word, they are all not correct. Such being the case we feel wrong in reprinting

a false interpretation of this film. A few paragraphs from you would be worth more than ten pages of pretentious analysis. And it would be OK in Spanish. If you could possibly do this we would be extremely grateful....

Anyhow, we wish to thank you for the exceptionally interesting evening with you, and the information which you gave us. This acknowledgment is pretty tardy, I know, but trying to get together enough decent film for a ten week program has been more difficult than any of us expected.

Sincerely yours,

Frank Stauffacher

22 Aug 1946

Brandon Films Inc.
1600 Broadway, New York 19

Attention: Kathryn Linden

Dear Kathryn Linden,

I am answering for Mr. Richard Foster who requested booking on the film RHYTHM IN LIGHT. We intend to show this film on October 18, 1946.

In addition, we have a program of animated films scheduled for October 25, 1946 , and I would like to inquire whether or not a 16mm print of Walt Disney's SKELETON DANCE could be available for us on this date.

I would also like to ask you a question regarding WHITE FLOOD which is listed on page 111 of your1945 Blue Book catalogue. There is no reference to it in the alphabetical index. The question is: Is this film available from you?

Very truly yours,

Frank Stauffacher

22 Aug. 1946

Lewis Jacobs
333 N. Poinsetta Place
Los Angeles 36

Dear Lewis Jacobs,

Thank you very much for the reply to my letter. It seems that the Museum of Modern Art Film Library has the three films I specifically asked you about, namely: SYPHONIE DIAGONALE? UBERFALL, and SEASHELD AND THE CLERGYMAN, and as far as we know Mr. Rosenheimer there has them booked for us. They must be recent acquisitions since they do not appear in their catalogue, and there seems to be no reference to them at all, anywhere. But in our last letter from Mr. Rosenheimer in which he confirms our dates for bookings, there they were.

Our program is shaping up fairly well now. I would enclose a copy of the listings with this letter but the only available one is at the printer's being set for the announcements. I will send you one as soon as they come out. There are still weak spots. Is not Herman Weinberg's address - which you suggested - the same as Brandon Films? We are getting RHYTHM IN LIGHT from them. There is one big question mark on the program yet - BLOOD OF A POET. We are prepared to install 35mm equipment and pay Martin Lewis, who handles the commercial distribution of this film, $100.00, which is the regular theatre rental price he asks--we are prepared to do this just for this one film. But the question is whether or not he will agree to let us show it under non-commercial conditions. He states specifically that it must be run in regular theatre projection. We have not heard from him yet on this. Needless to say we will be extremely disappointed not to be able to show this particular film.

One other troublesome spot is the question of Man Ray's films. Mr. Rosenheimer said that some time ago the M of M A Film Library had returned all of their Man Ray 16mm prints to Man Ray himself. We have written him recently, but perhaps it is not time yet for us to get his reply. We feel that these films are also very important. I don't know why I am writing this to you unless it might be a subconscious idea that you might happen to run across him there in Hollywood and so could let him know of our anxiety.

Again, thank you very much for your interest and your help. We will send you the program and any additional information as it comes along.

Sincerely yours,

Frank Stauffacher

Aug 22 1946

Martin J. Lewis
1501 Broadway(Suite 1607)
New York City

Dear Mr. Lewis,

At last we have come to a point where we can say that the program that was begun last spring for the Museum, is on its way. Your letter of April 22, 1946, in reply to my request concerning BLOOD OF A POET is before me.

Since writing you last spring we have arranged with the Museum to run a complete series of avant-garde and experimental films from Sept. 27 through Nov 29, ten consecutive Friday evenings. The thing has been arranged on the same basis as a regular Museum exhibition with a catalogue and program notes and an exhibition of stills. Most of the films are coming from the Museum of Modern Art Film Library, but we have dug up some extremely interesting experimental work in addition. With the help of Jay Leyda we have arranged all of this in a logical sequence of developing programs. So far as we know this will be one of the most compfehensive series of experimental films shown in America.

Since the showing is a non-commercial, non-profit venture, we are selling tickets on a subscription basis; tickets will not be shown at the door. The majority ofthe nights will be with 16mm equipment, but there are a few when we want to show material unavailable in 16mm, and so a 35mm projector will be installed for these nights.

We are very anxious to show BLOOD OF A POET on Nov. 22, 1946. The interest in the film as an artistic achievement is very high here in San Francisco. We are prepared to pay $100.00 plus the transportation charges for BLOOD OF A POET and LOT IN SODOM for this one night.

If you cannot make such arrangements could you let us know? Perhaps we could arrange with the Clay Theatre to show the film co commercially after we have shown it at the Museum as part of the series. At any rate we would appreciate hearing from you soon as we must outline our catalogue before the early part of Sept. Our problem is to know if there is any possible way we can include this film on our series. LOT IN SODOM does not interest us as much as does BLOOD OF A POET.

Sincerely yours,

Frank Stauffacher for Richard Foster

25 Aug 1946

John & James Whitney
1610 North Edgemont
Hollywood 27, California

Dear Whitney brothers,

Sorry not to have written sooner but there have been a lot of extra-curricula troubles. The date for your films is the same as in my last letter: Nov. 1, 1946. We can pay you $100.00 for showing them on this date. Is that agreeable with you? It seems so long ago that we spoke to you that we wonder about your present disposition toward our original conversation -- and about the article for our pamphlet, and about the stills, etc. The deadline for the pamphlet has been extended another week or ten days, which is to say we should have everything by the first week in Sept.

Could you let us know how this all stands with you? You could send a telegram, collect, saying: Date OK, or Date not OK, as the case may be; or a special delivery letter. The main thing is that we know in time so that we can change our schedule in case something has come up that might block our including your work on our series. So, as time is growing shorter, we hope to hear from you real soon....

Sincerely yours,

Frank Stauffacher

25 Aug 1946

Dear Luis Bunuel,

Your article arrived today, just after I sent my letter off to you. Thank you very, very much. I read it with the aid of a friend of mine, Amado Gonzolez, - who is going to do the translation - and it sounded very fine indeed.

Yes, we will certainly send you copies of the pamphlet when it comes out, and keep you otherwise informed of the development of the program. Received Henry Miller's article today also, and of course it is superb. Our disposition towards the pamphlet has brightened considerably since yesterday.

We wish you good luck and success with your new picture; and again many thanks...

Sincerely yours,

Frank Stauffacher

25 Aug 1946

Dear Jay Leyda,

Thank you very much for the tip on CHANTS POPULAIRE. I understand it is available from the ITT in Berkeley, although we have not contacted them yet.

We have built the series around the plan you suggested; it is just about the way you had it with the exception of one or two changes -- for example, some of the precurors were not available - they were booked elsewhere. And if Martin Lewis will rent us LE SANG D'UN POETE we will install a 35mm projector for this one film. Man Ray's films are no longer available on 16mm from the M. of M.A. Film Library and we have written to him but no answer yet. Nor have we received a reply from Douglas Crockwell. And we just can't seem to get an answer from Len Lye...nor Hans Richter. We were happy to learn that the M.of M.A. Film Library has UBERFALL, THE SEASHELL AND THE CLERGYMAN, and SYMPHONIE DIAGONALE, three films we could not find on any lists. All in all, however, the program has shaped up quite well so far. We will send you a copy of the list as soon as they come from the printers.

The pamphlet, too, is shaping up. Today, received an article from Luis Bunuel on CHIEN ANDALOU, and a very wonderful essay on the cinema in general from Henry Miller. We are supposed to get one from Fischinger this week, and from the Whitneys, too. There will also be the Man Ray article, and something from Maya Deren. It seems like quite a conglomeration, but as a unit I think it will be an interesting little booklet.

We owe the whole shape of this program to you, and it is regretted by us that we have not written to you sooner than this to thank you. But trying to dig up these films has been a far more complicated task than we first supposed. And along the way we have collected dozens of other sources that we hope to contact for a second, more interesting series(perhaps) sometime early next year.

Again, many thanks for your help in arranging our series.

Sincerely yours,

Frank Stauffacher

MARTIN J. LEWIS
Theatrical Productions
1501 BROADWAY (SUITE 1607) NEW YORK
PARAMOUNT BUILDING

PEnnsylvania 6-8183

August 26,46

San Francisco Museum of Art
San Francisco,Cal

Dear Mr.Stauffacher:

I have you letter of August 22 and confirm booking of BLOOD OF A POET for November 22,46 --one day showing-- at your Museum for a rental of $ 100.00 . Please advise wether print should be shipped COD of wether you will pay in advance.

Wishing you success in your cycle,

I am

Yours Very Truly,

Martin J.Lewis

MJL:2

Letter sent 9-2-46 by R.S.Foster: (no copy)
Send COD
Couple "Lot in Sodom" at same price if possible

Follow up with contract letter.

MARTIN J. LEWIS
Theatrical Productions
1501 BROADWAY (SUITE 1607) NEW YORK
PARAMOUNT BUILDING

PEnnsylvania 6-8183

Dear Mr. Stamppacher:

One set of stills has been shipped!

Yours Truly

Martin J. Lewis

27 Aug 1946

Hans Richter
134 East 60th Street
New York City 22, N.Y.

Dear Hans Richter,

The Museum, in collaboration with Mr. Douglas Mac Agy of the California School of Fine Arts and the experimental literary ma magazine CIRCLE, is sponsoring the showing of a group of experimental films to be shown from Sept 27 through Nov 29 of this year. We are trying to make this as complete and comprehensive a survey as possible, but aside from those in the Museum of Modern Art Film Library, the existence and ownership of both older and more contemporary work is quite difficult to locate.

In order to better our scope, Mr. Richard Foster and I went to Hollywood ~~beathmonth~~ and talked with Man Ray, Luis Bunuel, Oskar Fischinger, John and James Whitney, and Jay Leyda. We arranged for the showing of all of Fischinger's works, and also those of the Whitney brothers. Man Ray, Whitneys, Fischinger and Bunuel have contributed articles for a pamphlet we are getting up in connection with such a group of films. The suggestions and cooperation of these men has been invaluable to us. Jay Leyda gave us numerous references in the East, among them, yourself. I believe Foster has already written to you, but this was before our program began to assume the more comprehensive character that it now has.

He,(Leyda) as well as Peggy Guggenheim in a letter to us dated April 26 1946, told us of an anthology of this whole movement that you were preparing. This is quite along the lines that we are working, although we must mainly base our program on what we can rent from the Museum of Modern Art Film Library - which, of course, leaves many gaps.

The interest and curiosity for a showing of this sort here in San Francisco is high indeed. Since the announcement of our intentions, the inquiries have been many. The existence here of a large, artistically-minded public, and the attitude towards this movement, seems to me to be far healthier than that of such a group in Hollywood, where the tremendous presence of the industry is so suffocating that a unified interest seems lost.

Starting with very modest hopes, the project has grown until now we feel that we have on our hands a series of films that

have never been brought together for consecutive showing before in the United States, in just the comprehensive way as these will be. As I say, there are still many gaps. It is almost impossible to arrange a truly comprehensive series of all the phases of the experimental film - or at least it is almost impossible to do so in the space of a few months.

There have been so many references to you, to your early experimental work, and to your present film, that a series of this sort would be greatly lacking without some, at least, of your films. We are getting what the Museum of Modern Art has. But do you have others? And we are interested in your new film. We are prepared to pay $100.00 rental for a one night's showing - if it available, - for this new film - plus all freight charges, of course.

George Leite told us that you were willing to submit a manuscript for CIRCLE magazine. Would you be able to give us a short article for our film pamphlet? The subject would be the Cinema, but aside from that, anything goes. Besides those articles I mentioned earlier in this letter we also have an extremely interesting one on the cinema in general from Henry Miller. All in all it promises to be a very interesting little pamphlet.

We know that you are very busy these days with your new film. But inasmuch as our series will be in the same general tradition as your own work, we felt that trying to contact you would be almost necessary. Any help that you could give us would be gratefully appreciated indeed. The series will be unique, and will be a strong effort to introduce a more serious consideration of the cinema among art-conscious people.

Sincerely yours,

Frank Stauffacher
Art in Cinema Series

28 Aug 1946

Douglas Crockwell
Post Office Box 221
Glen Falls, New York

Dear Mr. Crockwell,

Thank you for the reply to our inquiry. Your films seem to be exactly along the lines of our serées. While in Hollywood last month we visited the Whithey brothers, John and James. They are doing this type of thing on a Guggenheim allowance. Instead of painting the designs, they manipulate paper cut-outs according to a carefully prearranged plan, and synchronize thses shapes with sound. The amazing thing about the sound is that it is not a recorded musical instrument, but a sound track traced upon the film by mechanical means. The sound originates in the character of the line on the track, and only comes into being as sound when the film is projected. The procedure is very complicated, and for this reason the results are yet in an embroyo state, so to speak.

Mr. Artur Rosenheimer Jr. of the Museum of Modern Art Film Library recommended your own work very highly. I quote from his last letter to us: "We have some of Douglass Crockwell's films and I like them very much. Since we have only one copy on each, and no negative, we don't circulate them. Suggest you write Crockwell and see if he has any copies to loan, or maybe he would direct us to make one of our copies available to you." Either way, we are very anxious to include your films on the series, and, of course, are prepared to pay any rental, or transporation, etc.

We have tried to group the series according to a logical plan, and we have given a title to each program, for example: On Oct. 4, The French Avant-garde: On Oct. 11, The Continental Avant-garde, and so on. On Nov. 1 we have: Contemporary Experimental Films in America, and this would be the place for your films. On this program, so far, we have Maya Deren's latest film, and the Whitney brothers. I think yours would fit here very well because the Deren film is realistic imagery, and the Whitney work forms a good contrast, although the two films will not be enough to make up a full evening. Everything is still in a pretty fluid state, and we could show your films almost on any one of the programs, however.

As soon as the prospectus arrives from the printer I will send you one so that you see how the series is set up.

We are also preparing a pamphlet to go with the series, containing articles of a general nature from artists who have done this type of work; and there will also be program notes, as films of this sort need a certain amount of explanatory matter to accompany them. I mention this here because the explanation of your own work in your letter struck me as being perfect for program notes to go with your own films. Or if you care to augment these notes with additional information, that would even better - just according to how much time you could spare.

Again, the staff of the Museum joins me in thanking you for your interest in our project, and we hope to hear from you soon in order to know whether or not we will be able to include your name and the notes in the pamphlet which should be ready for the printer within a couple of weeks at the most.

Sincerely yours,

Frank Stauffacher
Art in Cinema Series

30 Aug 1946

Dear John and James Whitney,

We were relieved to get your wire, and your tardiness is certainly excused. And we are glad that everything is agreeable to you. I am enclosing the program, and you will see that your films are sceduled for the program named CONTEMPORARY EXPERIMENTAL FILMS IN AMERICA. The entire programming and titling is rather loose and unscholarly, but it was the best we could do under the circumstances. For awhile we thought of including your work with that of Fischinger, but even though both are non-objective, there is really quite a difference, and so we thought that it would form a good contrast to Maya Deren's film which will surely be realistic imagery, and will set your work off well. There is only one other contemporary experimental work that we hope to get and that is a reel of Douglas Crockwell's animated designs. Arthur Rosenheimer at the Museum of Modern Art Film Library recommended them.

The article for us sounds wonderful, and I don't think it need be cut down in size-- not if we can help it. And it will be OK to illustrate it with diagrams. If you want the diagrams to appear as part of the body of copy, or contained in the body of copy (which I think is very good) be sure that these are black-and-white line drawings because the paper will not be coated stock, and so we can't print half tones on it. But anything that can be reproduced in zinc line cut is fine. However we plan to have a few pages of coated stock inserted here and there and these will contain half tones of stills, etc. So if you have a regular photographic print you'd like reproduced, we could do it here.

The photos of your sound device and optical printer I thought could be used along with the gallery display. We should have this, if possible, by about the 15th of Sept. in order to get it ready for arranging and hanging.

Thank you very much for your interest and cooperation. The program already promises to create considerable interest in the art-conscious public. And all the persons who promised us articles for the pamphlet have come through - Bunuel, Fischinger, Man Ray, Maya Deren, and yourselves - and a good introduction by Henry Miller. Thanks again, and good luck on the latest work. We are looking forward to it, and the article.

Sincerely yours,

30 Aug 1946

Arthur Rosenheimer Jr.
Museum of Modern Art Film Library
11 West 53rd Street
New York 19, N.Y.

Dear Mr. Rosenheimer,

Am enclosing the program, such as it is. Of course there will be additions and perhaps, subtractions. Just yesterday Jay Leyda was here in San Francisco, and he helped us tremendously with out program notes which seem to be our currect headache, since most of the references given in The Film Index are not available here in S.F. He is going to loan us pertinent copies Close Up from his own fils. The rest of the material we are digging up somehow; this will be in addition to your own published notes.

He had a few suggestions to make which I hesitate conveying to you, realizing the extent to which you have already gone in arranging and rearranging our program. But here they are: He was somewhat dissatisfied with the Precursors on Sept 27. He felt that the two Sennetts, HIS BITTER PILL and HIS BREAD AND BUTTER would be better precursors, with CALIGARI, that the excerpt form THE GOLEM. And he also thought it wouldn't hurt to try once again for any Cohls, Durands, Zeccas or Melies even though you've previously notified us that they are booked elsewhere on this date.

In case we actually show SANG D'UN POETE, 35mm, on Nov 22, he thought it would be good to run Ivens RAIN here also, as fitting for the Poetry in Cinema idea. This means that we could show your 35mm sound version of RAIN, if it is available, and IF we are successful in getting SANG D'UN POETE. If not we still have booked MILLION DOLLAR LEGS.

Do you have any new program notes? We have nothing on the following: RIEN QUE LES HEURES; BERLIN; FALL OF THE HOUSE OF USHER; UBERFALL and COQUILLE ET CLERGYMAN. We can find material here and there, but not enough for compiling good notes.

We received a good letter from Douglas Crockwell. He seemed very interested and willing to help. He said that if you could not

circulate your copies of his prints that he could make us up a reel. I quoted your last letter in my reply to him.

We are indeed indebted to both you and Jay Leyda for the help you have given us in putting together this program. If the suggestions about better Precursors and about RAIN are not possible, the program is fine as it stands.

Sincerely yours,

Frank Stauffacher

30 Aug 1946

John Hubley
United Film Productions of America
1558 N. Vine street
Hollywood 28, Calif.

Dear John,

I am enclosing the program, such as it is. There will be changes and additions. And the classification@ of the films into groupings as they are here shown is not too accurate, as you can see. But it is the best we can do this time.

Your films are scheduled for Oct 25 as was first decided. In this connection I would like to ask if you have any stills available. There is going to be a show of stills to run concurrectly with the series. And this is important: Could you supply anything in the way of program notes, explanations, etc. for your own films?

I am taking it for granted that the Oct. 25 date is OK with you. Would also like to know what we should do about the practical end of renting them, forms to sign, prices, contracts, etc. etc.

Might be down that way again soon.

Sincerely,

Frank Stauffacher

Mrs Hamilton
Please file
since it means
Annie read.

August 31, 1946

Miss Peggy Guggenheim
Art of this Century
30 West 57th Street
New York, N. Y.

Dear Miss Guggenheim:

By this time I imagine you have returned, or soon are to return from France. I wish I could see you to hear how it all was. We get news of French friends or relatives of friends who keep turning up, but I find I never hear enough or quite what I should like to know.

This has been a busy summer for us--and the coming season promises to be busier still. It all seems to be in the right direction, but a bit hard on us who have lived through the struggle of the past few years, are tired, have no time for any kind of holiday or rest, amd must now gird ourselves for what is coming. One does not dare let the moment go by, for if we do not profit from this interval of comparative prosperity, of released energies (from war work, etc.), and get going well and solidly for the peace time work we must do, we shall not have such a chance again perhaps. So we keep on.

Now for business. We do accept with great pleasure your gift of the Rothko. I like it immensely and it wears well. It is in scale with our big galleries and we can use it to advantage. I wrote him and he is pleased he tells me. Many, many thanks. I like much some of the other oils too, and I do like the watercolors, also. I wish I could arrange to buy one for us. I may yet do it. It takes time and sometimes one does not manage the first time--but does in the end. We shall see. A selection from the group has been invited to Santa Barbara. Perhaps Wright Ludington will get one for the Museum and for himself.

Did I tell you how happy I was over Mr. Crocker's purchases for us and for himself. We have been profiting from both. He enjoyed his visit with you.

Next, by the enclosures you will see that we are planning to do something with creative films. It needs doing and I think we have a chance of making it a good job. We mean to spare no pains, and if it goes at all well it is only the first of a series of such programs, presented at intervals. We hope that they will not only be a focus for an enlightened public interest in the creative film, but possibly a little incentive to those who have worked, are working or would like to work in that field. From all accounts recognition and encouragement are needed. Needless to say with our small staff, not very experienced, we could not have managed, though I have long insisted we could. But a few young men enthusiasts in the field volunteered to do the work and research if we could help with the machinery. So it is that Richard Foster who has previously written to you has turned his knowledge and energy to our account in this project. You see that a Hans Richter program has been scheduled for November 29, and I understand that Mr. Richter himself is interested, but there is need of your help to get use of his latest film and his collection of films. Could you help us? I have an idea that this is the sort of thing you would consider worth while. I only wish you could be here instead of so far from us for this as well as for other reasons.

Now in connexion with the program we are planning an exhibition. We should have a good Dali and a couple of examples of Marcel Duchamp that tie in with the art background of the program. Could you spare a Dali of yours and how about Duchamp whose work you know so much better than I. Are there any pertinent examples in the "Valise" and could one borrow. Needless to say in the case you could help us we should get Budworth to pack and we should insure and take care of all expense. Could you let me know. Perhaps you have some suggestions. I should much like them.

Meanwhile the Hans Richter films are much on our minds and we do need your help and good will there. I gather he quite properly wants to be sure you approve of our project.

My best wishes to you.

Cordially,

Grace L. McCann Morley
Director

GMM:hc

Mr. Foster

August 31, 1946

Miss Peggy Guggenheim
Art of this Century
30 West 57th Street
New York, N. Y.

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My best wishes to you.

Cordially,

Grace L. McCann Morley
Director

GMM:hc

August 31, 1946

Dear Frank,

Thank you very much for your letter which I was just as glad to get after seeing you as I would have been before - gladder, perhaps, as some of its problems have found solutions in the meantime.

Re my promises: a) Hubley took on (not too happily) the job of mailing you the volumes of Close Up - I told him to put the charge on his bill to you. I sent only the monthly volumes, as I believed they contained the statements you wanted. There are three more years of quarterly issues. You can keep my pitifully bound volumes until you acquire some of your own, or as long as they amuse you. Don't take them too seriously. b) Enclosing the Pommer piece. About two years ago, Carl Mayer died and Paul Rotha prepared a memorial show of his work, and planned to issue a catalogue of statements by friends and colleagues. Several of these were in Hollywood, so I prepared a series of scrupulously checked interviews to appear over their signatures. This was one of them - and you can re-title it and edit it to suit your purposes and space. Don't go into the above explanation in print - just say that Mr. Pommer wrote this statement for a memorial catalggue of Carl Mayer's work, and that this is the first time it is being printed in this country (never saw the planned catalogue). I'm sure that EP would be very pleased to receive a copy of your catalogue - at the Goldwyn Studios, Formosa Ave.

Here's more trouble for you - in the form of more suggestions. I find, in looking over the Museum list, that I've forgotten two of my favorite and most fantastic American comedies, both with Buster Keaton - The Navigator, and Sherlock,Jr. The latter is shorter and less well-known, and would be a wonderful companion-piece to the Cocteau film. They actually have many supprises in common! Three short precursor films worth specifying in your next letter to Arthur R (ask him if there's a chance that separate trial 16mm prints of any of these - and the others we talked about - may be lying around in the laboratory): Slippery Jim, by Zecca; The Pumpkin Race, by Cohl, Onesime Horloger, by Durand. And to recapitulate: A Trip to the Moon, Drame chez les Fantoches, Dream of a Rarebit Fiend, His Bread and Butter (which I still like better than His Bitter Pill). Also forgot to sell you Humphrey Jennings for the documentary program - his Listen to Britain (his first) fits the idea of that program beautifully. Jennings is an abstract painter who switched to films! And his work shows this - but in a completely film way. This (and all his later films) can be had through the film officer, British Consulate here in L.A., and perhaps in S.F. directly.

My last piece of interference (for the day, anyway): may I make an upsetting suggestion for your subsequent series? I would not have a second series of this kind of experimental film - but would jump to the other extreme: a series of films

to demonstrate the naturalistic and realistic styles. This could be tremendously stimulating and (at least to its organizers) provocative. If this series is followed by a series in the romantic style, or the heroic style, or the poetic - the series on realism and naturalism would make a fine solid wall against which you could bounce these less substantial modes. Of course, gallery exhibitions in all these styles would be just as much fun to work out at the same time. Let me hear what you and Richard think about this. You realize that your work on arranging such series would be more experimental than arranging an experimental film series. I also thought someone (like Frankenstein) would ask, What next?, and that this might be at least a good temporary answer.

Again, good luck,

Jay Leyda

6227½ DeLongpre Avenue
Hollywood 28

Now that I've started interfering, I can't stop! Borrowed the Lawrence Maxwell film book catalogue, because I wanted to see what you could propose for purchase, now that purchase has been agreed upon. Here are the numbers I would recommend:

7
13
22
29 (too expensive)
47 (do they or you already own this?)
53 (curiosity)
57
63
75
101 (another early and curious document)
109
116
131
134
137 ($100.00!) (I'll bet you could find a copy in a second-hand
146 book-shop in San Francisco)
151
158
161
183
185
274
280

and the Close Up volumes and as many odd numbers as you can get your hands on; you might ask the Museum of Modern Art librarian if he can spare any duplicates of the ones that would still be missing.

Apologies, JL

1245 VINE STREET
HOLLYWOOD, CALIF.

Sept 3-46

Dear Mr. Stauffacher—

I'm sorry to delay answering your letter of Aug 17, but my films were out until lately. So there still time to send them? I have available the 16mm. prints of "Emak Bakia" + "L'Etoile de Mer". They are shorts 12-15 minutes (at 16 images per minute projection.) I'll send them out at once upon your confirmation. I suppose you will pay a rental fee proportionate to the part my films hold in the program.

A musical accompaniment should be played with my films, consisting of old jazz records, popular French songs and waltzes. No attempt at syncronization is necessary,- the music will help create an atmosphere.

Thanking you for your kind interest

Sincerely

Man Ray

5 Sept. 1946

Man Ray
1245 Vine Street
Hollywood, Calif.

Dear Man Ray,

We were very glad to get your letter. I am enclosing a copy of the prospectus on the film series. As it had to be thrown together in a hurry for our Sept. mailing, there are many inaccuracies, and there will be some omissions and additions. The titling before each program is likewise quite inaccurate as you can see, but it was the best we could do under the circumstances. Originally we planned for a full evening of your own work, calling it THE WORK OF MAN RAY, or something on that order, but when we discovered there was not enough available to make up a full evening, and when Rosenheimer at the Museum of Modern Art Film Library said he did not have 16mm prints of your work, we had to arrange it differently. It was his idea to put the CHATEAU DU DE with FALL OF THE HOUSE OF USHER, but I see you do not have that yourself for circulation. As it stands now, the place for EMAK BAKIA and L'ETOILE DE MER would be Oct 11. And would $40.00 for the be agreeable with you? That is, for the two films for this one date? We would pay freight charges, etc. of course. The series is arranged on a non-profit basis, but we have good hopes for the catalogue which has now grown in size, and actually will contain articles by Bunuel, Fischinger, Whitneys, Erich Pommer, etc., and the one you so kindly let us use. If the catalogue goes over big, and we realize a profit, it will divided among the contributers.

Jay Leyda was here last week for a day, and he again helped us with the programming. We are trying to gather adequate program notes. He suggested we ask you for sources of your own work.

Thank you again for your kind help, and for originally getting us started on the right track by giving us Leyda's address and phoning Luis Bunuel for us. And let us know if the price sounds right to you, or if not, what it would be.

Sincerely,

Frank Stauffacher

1245 VINE STREET
HOLLYWOOD, CALIF.

Sept. 7 1946

Dear Mr. Stauffacher,

Thanks for your letter of the 5th. The fee you offer for the rental of my two films is OK.

I note you will show them on October 11th, so that I shall send them out about the 1st of Oct. in time for the showing.

I have a 16mm. print of the Chateau du Dé, but it is in such a fragmentary condition, titles having been lost, and no English captions to help, that I would rather withold it.

I hope to be able to get up some time this fall to San Francisco, but cannot as yet fix a date.

Sincerely yours,

Man Ray

MAN RAY

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7 Sept. 1946

Maya Deren
61 Morton Street
New York City

Dear Maya Deren,

Your anagram is excellent and I wish we could print the whole thing in our pamphlet, but since it is a pamphlet, and since all of the articles in it will be up to two thousand words only, we will have to select. (If we do, credit will be given to the publisher and the booklet, as you requested.) I will give you an idea of the nature of this pamphlet. At first it was only to be a short introductory essay aimed at acquainting the new-comer to experimental type film, and containing program notes of the films shown. But then we decided to enrichen it with a few individual statements from persons who were authoritative. When we were in Hollywood we asked, and actually received articles from Man Ray, Luis Bunuel, Oskar Fischinger, John and James Whitney, and from Jay Leyda, an unpublished account of CALIGARI's origin by Erich Pommer, the producer. Bunuel gave us, in Spanish, an essay on the reason for making CHIEN ANDALOU, somewhat of a scoop for us since he said he had never before published such a statement. With all of this material we saw that we had the makings of more than a mere program pamphlet. But the material is varied, ranging from a semi-humorous statement of several hundred words by Man Ray, to an intensely interesting technical discussion of their method of working by the Whitneys. Henry Miller was so interested in the project that he wrote an introduction for us. So the accumulated material is varied and interesting, even though a sort of hodge-podge.

With the growing of the bulk of the material, our financial estimation for the cost of printing it has grown also, and we will be hard pressed. For this reason I say that we can't print an individual statement over two thousand words. It would dominate the pamphlet, and we are trying to keep it a varied series of individual staements by the proper persons.

So much of the Anagram is perfect for the pamphlet that it makes a selection difficult. But since the subject is Cinema, and since the statements are individual, it would be best to select from those sections that give your own ideas on the medium Cinema as an art form, rather than the very excellent analyses of documentary, etc. (Incidentally, I would like to use your insert, section 3C, page 4, on Duchamp's ANAEMIC CINEMA in our program notes for that film --credit to you, of course.) Your essay in New Directions would be fine, but it wo ld be better to use selections from the Anagram because they are just that much more

less familiar at this time,(and I like them better, too). Starting on page 6 of 3C, for example, the material is more or less self-contained, personal, and generally cinematic in subject matter, or I should say, general to the subject, and this particular part of the Anagram, starting on this page at the paragraph which begins:"Nothing can be achieved in the art of the film",etc. would be exactly what we want. The reason for my discussing this with you is that I do not want to take an excerpt from a section without your approval in spite of the fact that you left it up to us.

I am enclosing a review of your three films we had here at the museum last July. It is from The Argonaut, a very old, dignified, and conservative San Francisco journal. We only discovered this review the other day, not thinking that we should ever find much understanding of this type of cinema in this journal. I think it will interest you.

You have received Foster's wire by now. We are trying to get the press interested in our project to the extent that they will give us feature publicity. Most of the press members we have spoken to are agreed that the best way to start this off would be a special press preview. This is scheduled for the end of next week, and we are trying to get what films are available without elaborate trouble for this single event.

Leite has seen the Anagram, and as soon as we are finished, he will get it, as you instructed.

We enjoyed meeting Miss Heyman and Miss Arsham when they were here...our first visitors as an outcome of our Art in Cinema project.

Hope of getting the pamphlet out in time for the first program on Sept. 27 has been abandoned due to the growing of the contents. However we hope to have it ready by the following week, if possible.

Sincerely,

Frank Stauffacher

9 Sept. 1946

Hans Richter
134 East 60th Street
New York 22, N.Y.

Dear Mr. Richter,

Thank you very much indeed for your very comprehensive reply to my letter. The manuscript on the AVANTGARDE that you enclosed is exactly the information we have so long been trying to gather on this movement, without - up till now - much success. Our pamphlet has not yet gone to press, and we will include it just as it stands - if that meets your approval. We would like to use excerpts also for our program notes - for example, the section on Fernand Leger - and credit will be given at all times, of course.

The reason for our including RHYTHMUS 21 is that it was the only thing available of your work. Foster had not received your reply to his letter -- he misplaced a lot of his mail in the process of moving from Berkeley to San Francisco, and no doubt your reply was among those lost. This meant that we did not hear from you, and so went ahead selecting what was suitable from The Museum of Modern Art Film Library and elsewhere. However, you mention having available, besides the ANTHOLOGY, three other films:GHOSTS, (I am not sure of these, I may be reading them incorrectly.) the one with the Darius Milhaud score, and the other one. (Incidentally, Milhaud and his son have already subscribed to our series!) As you can see by our program, there are still places in it that are not going to make up a full evening. We could add anything available that is not of feature legth to the evening of Oct. 25. And our weakest program is Nov. 29, because CHIEN ANDALOU is only two reels, and the Duchamp is very short. Could we place one or more of your above-mentioned films on either of these nights?

We plan to make this entire series the first of an indefinite number of future similar series at the museum. We would like to build up a consistent audience for this type of work, and provide an outlet for contemporary experiments as well as older works. This first series has, of necessity, been arranged without very accurate scholarship, as you can see. But we hope to become more comprehensive. Thus, your ANTHOLOGY would be perfect for our second series which we hope to have ready sometime early next spring.

Your description of Eggeling's and your scroll drawings are also exactly what we would like to incorporate in a gallery exhibition of stills, paintings, diagrams, etc. pertaining to the avantgarde film that we hope will run concurrently with

the film series. If you have any of these that will noy be used in the Peggy Guggenheim exhibition, we would like to include them, and would have them properly insured, etc. as you requested. But we would like to have this display ready for the first of Oct., if we go ahead with it.

There is just one question in my mind pertaning to the article you sent us, and that is, if it was originally written for the Museum of Modern Art, we would want to be sure of not getting into trouble with them by our reprinting it, in the event that they have it copyrighted, or have any other claim on it. However, it so exactly what we need that we are in hopes there will be no cause for trouble.

We are greatly indebted to you for your interest and for the material you have sent us. Again, thank you very much. We will keep you posted on any new developments, and we hope it possible to make arrangements with you for showing the ANTHOLOGY on the second series.

Sincerely yours,

Frank Stauffacher

PS: Foster says that George Leite of Circle magazine would like to have the article in question at any time. Circle 9 is now being printed and will be out next week. Circle 10 will be ready at an unknown date, so there is no definite deadline.

In regard to the three films mentioned above, as I say, we could use them either onOct 25, or Nov. 29, although they could be used on any of the nights. If this is agreeable with you, let us know the conditions of rental, prices, etc.

F S

Mrs. Joan Cranshaw

Bruce Humphries, Inc.
30 Winchester Street
Boston, U.S.A.

Dear Mrs. Cranshaw,

The excerpts from Elie Faure's ART OF CINEPLASTICS which we would like to reprint in our museum publication ART IN CINEMA, are as follows:(page numbers refer to the numbering in the original Four Seas Co. edition.)

On page 25, beginning with the paragraph that starts,"I remember the unexpected emotions I received,..etc." to page 28, the end of that chapter.

Originally, our publication was to be a catalogue of program notes to accompany our experimental film series. We sought for contributions from eminent persons in this field, and, much to our surprise, received enough interesting material to enlarge the catalogue into a permanent publication. Our idea in printing this material has been entirely non-commercial, as has the showing of the films which is the basis for the project.

There may be some confusion in your mind resulting from the letterhead I used for my first letter, and this one. The Greenwood Press, an enterprise belonging to my brother, is going to print the booklet; the San Francisco Museum of Art will be the publisher, and it will be copyrighted in that name.

We thank you for your prompt reply, and for permission to reprint these excerpts. However, if the charge is too great we will have to forego reprinting since the non-commercial nature of the entire project would not justify it. We will hold up on the work until we hear from you.

Sincerely yours,

Frank Stauffacher
Art In Cinema Series

On Greenwood Press Letterhead

8 Sept. 1946

Bruce Humphries, Inc.
Boston, Mass.

Dear Sirs,

We are preparing a selection of articles on the experimental film to be published by us under the title "Art In Cinema." This is to be a pamphlet used in conjunction with a series of experimental movies to be shown by the Art In Cinema Society of San Francisco at the San Francisco Museum of Art next month. Many of the articles to be used will be original material and we intend to copyright the contents.

I would like to ask if it would be possible for us to reprint certain excerpts from the book "The Art Of Cineplastics" by Elie Faure published by The Four Seas Press, in 1923, which press, I understand, has, since been taken over by you.

Since we are somewhat pressed for time, we would be most grateful for an early answer.

Respectfully yours,

Frank Stauffacher

BRUCE HUMPHRIES, INC.

Publishers · 30 Winchester Street · Boston, U. S. A.

Telephone HUBbard 3560-3561

New York Office: 16 East 43rd Street
Telephone VAnderbilt 6-1162

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BUENOS AIRES: Editorial Atlantida :: BOMBAY: D. B. Taraporevala Sons & Co.

September 13, 1946

Mr. Frank Stauffacher
The Greenwood Press
198 Warren Road
San Mateo, California

Dear Mr.Stauffacher:

We have your request for permission to reprint certain excerpts from the book The Art of Cineplastics by Elie Faure. As this book is among the titles taken over by this firm from The Four Seas Company, we are the present owners of the copyright. This book also appears in our International Pocket Library Series.

We are glad to grant you permission to use these excerpts in your pamphlet Art in Cinema. However, we should appreciate knowing how many of these you wish to use.

As soon as we hear from you we shall be glad to send you our formal permission blanks, specifying what the fee will be.

Yours faithfully,

BRUCE HUMPHRIES, INC.

Joan Cranshaw

Publicity
Mrs.Joan Cranshaw

jc/ef

10 Sept. 1946

Dear John & James Whitney,

First, to answer your questions: Regarding the Film notes, or program notes, we intend to distribute mimeographed program notes for each program in the series. The pamphlet has by now grown so large that we can no longer hand it out free of charge, and besides, the cost of printing it has also grown, and so we have decided to make it as good as possible, and sell it for enough to cover printing costs. We hope this will be inexpensive enough to enable everyone to buy a copy, but if not, there will be the seperate mimeographed notes for each night. The pamphlet has articles by Hans Richter, Luis Bunuel, Man Ray, Maya Deren, Oskar Fischinger, and the Whitneys. In addition, there will be an introduction by Henry Miller, and program notes in the back -- the same program notes we will mimeograph -- only in the pamphlet they will be arranged alphabetically, and will not have any reference to the particular date they will be shown. This is so the pamphlet might become more of a document than a specified event. However, in your particular case, the article and the program notes are so necessary together, that in the mimeographed notes we will have to select from the article, as a prelude to the notes. But in the pamphlet it will be printed in full. And we can use the sketches here too, in conjunction with the notes in the pamphlet, but not in the others, because they won't reproduce on mimeograph.

Your article is perfect, and neither too short or long. As I say, it will go in the pamphlet as is. And if we could get as good program notes on all the films as yours are, we'd really have something.

To explain the telegram: The Press have been interested in our project, and everyone seemed to agree that a "Press Preview" would give them something to chew on. We have headaches enough, but this seemed to be unanimous, so we sent out wires to those sources we thought could send us reels, without too much extra expense and complications. We will return them immediately.

I was not quite clear on whether you have, inaddition, more material for the gallery display, as you say, if we don't use the sketches with the notes, they could be incorporated in your display.

Hope this answers your questions. All of us are greatly pleased, and thankful to you for the cooperation you have given us.

Sincerely,

14 Sept. 1946

Lewis Jacobs
333 N. Poinsetta Place
Los Angeles 36

Dear Mr. Lewis,

Thanks for your suggestions. As far as we know, Lewis does not have a 16mm print of the Cocteau. There is only one print of that on 16mm that I've heard about, and that is owned by Mr. Victor of the Victor Animatigraph Co. Maya Deren said she'd send Mr. Victor's address, but havn't received it yet. In the meanwhile we have committed ourselves to the Martin Lewis price, and have figured it in our expenses. The reason we wanted this film so badly was that everyone seemed to want to see it, and when we announced it on our program, there was a swarm of favorable comments. However, I will write to Herman Weinberg and ask him, as you suggested.

I will also contact Mr. Nemeth. Although our program is all scheduled out now, there are still many weak spots, and we could add anything on almost any of the evenings.

Man Ray finally replied to our letter, and we are renting his films - but only two of them: EMAK BAKIA, and L'ETOILE DE MER.

We have collected enough leads to form a second series. Received a good letter from Hans Richter, and he will let us use his ANTHOLOGY next time.

Many thanks for your interest and help.. we are sincerely grateful.

Yours truly,

Frank Stauffacher

THE SOLOMON R. GUGGENHEIM FOUNDATION
CARNEGIE HALL
7TH AVE. AT 56TH ST.
NEW YORK

HILLA REBAY
CURATOR

September 14th 1944

Mrs. Noble Hamilton
Educational Director
San Francisco Museum of Art
San Francisco, California

Dear Mrs. Hamilton:

We are showing in our museum sometimes Non-objective films, many of which have been created by our scholars and many of which we have been collecting for years. But these films unfortunately we cannot loan to you, due to the fact that they are very rare, and at the present time cannot be duplicated.

I never received your first letter; otherwise I would have answered it. We have no surrealist films; we have some abstract films, but mostly Non-objective films.

I am giving you the address of one of our greatest artists, and maybe he could once in a while let you have one.

Very truly yours,

Hilla Rebay.

Oskar Fischinger
1010 Hammond Street
Hollywood, California

Sept. 17th

Dear Dick Foster—

Am mailing you to-day the book on the Cinema to show Dr. Morley. It's a little worn now, so I can't ask $20=, I'm afraid. Maybe $15= is all right. If not, then I'd rather keep it, as it is valuable to me for reference. If she doesn't take it, use what you like from it (or do so in any case). But I think, if you do reproduce from it, you ought to get permission from the publisher. His cable address is EDICHENE — Paris. a night letter cable is very cheap.

Yes, I hope to get up for some of the programs — maybe not the first one, though.

Did Jack Stauffacher send the bicycle to me yet, I wonder? I'm itching to ride it before the rains come.

In haste,

Henry Miller

21 Sept. 1946

Dear Mr. Richter,

We are very grateful to you for allowing us to use the Avantgarde history. Originally we planned to make up a small pamphlet to go with the series, containing a short general introduction to this series, and followed by program notes. Then about two months ago Foster and I went to Hollywood in an effort to locate more films, and to see people who were or had been connected with this sort of cinema. The idea struck us that we should get short personal statements, if possible, to put in the catalogue, thereby making it more definitive. We did get such statements from Man Ray, Bunuel, Whitney brothers, Fischinger, Maya Deren, and peice by Henry Miller that we thought to use an introduction. By this time the pamphlet began to take on the appearance of a small book, yet there was no really authoritative statement on the whole movement, and so it did not really have a main core to tie all these individual statements to. Then when we received your history, we saw immediately that this was what the thing needed, exactly. All the other essays are at most, only three pages each, and yours could be the major portion of the booklet, followed by these shorter statements. We see now that such a booklet as we have been gathering could become a rather important work, since nothing else exists quite like it, to my knowledge, - at least, not in this country. So, although the booklet will not be out in time for the first couple of programs in the series, still we feel it worth investing some time and money in it to get out a permanent document.

I hope this still meets with your approval. At first we planned to give the pamphlet away free to series subscribers, but as it got larger, we saw that we would have to sell it in order to pay for itself. But if it does go over, and a profit realized, we plan to make some arrangement whereby everyone who has contributed articles will get a share. This has not been worked out yet because we have our hands full with the mere getting the thing started, but we do want to make some fair arrangement.

We have received a letter from the Museum of Modern Art Film Library asking us about GHOSTS, inasmuch as most of the stuff we are getting from them is 16mm, and GHOSTS is 35mm. But we are showing at least one program on 35mm, and are having a 35mm projector installed, because there were some of the films we could not get on 35 -- SANG D'UN POETE, for example. I erred in my last letter to you in saying that we would like GHOSTS on the 29th of Nov. or the 25th of Oct. I had not realized

it was 35mm only. But we have the 35 projector, for sure, on Nov 22, and so I replied to the Museum of Modern Art to send it in time for this date. And thank you very much for instructing them to send it to us. We will show it this one date only, for one performance, and will send it back immediately.

The arrangement regarding the scroll drawings is perfectly agreeable with us, although with the shipping strike we may not receive them in time for the first of the series. However, since other material for this gallery exhibit has also been held up, we will just have to bear with it till it all arrives. In this connection, I advised the M.of M.A. to send the films air express, if there is no other way. There has been a great interest built up about this series of films, and we would hate to see it fail due to freight difficulties.

Again we thank you very much for your interest and copperation, and we will keep you posted as to our progress.

Sincerely,

Frank Stauffacher

21 Sept. 1946

Dear Jay Leyda,

Just yesterday your Close-ups arrived, and I guess you were right when you said John Hubley took on the job of mailing them to us - none too happily..... almost twenty days! But we are certainly glad to get them, and are very grateful to you for lending them to us. I have not had time to study them specifically for the things we want, but they look potential. When I say this you can see that our catalogue is way behind schedule, but there's nothing we can do about it. The best part of the thing dropped in out of the sky a couple of weeks ago. It is a very definitive and detailed history of the avant-garde written by Hans Richter. He said that we could use it, and of course, it is just the thing we were looking for. Besides this, he is sending us his GHOSTS BEFORE BREAKFAST,only its on 35mm, and we'll have to show it on the Cocteau night - which may not fit exactly, but by this time, very few things fit.

The Press decided they wanted a special preview, and so we sent for the Whitneys' work, Fischinger's, and Maya Deren's, since they were the only three we could get ahold of on short notice. Among others, Frankenstein was present, and I'm not so sure he went wild over either the Whitneys' or Fischinger's, although he liked the Deren's. But then he has classical tastes in music. He has been busy with the opera since then, and has not had time to write his article for us, and I am wondering what it will be like. One thing was clear to us all, however. It will not do to have a complete program of Fischinger - as we now have it scheduled. His early black and white work, all shown consecutively, have a certain monotony of form and movement, and it is distinctly hard on the eyes. His later black and whites, and his color, is more varied, and interesting. Just the same, one program of <u>all</u> abstraction is not good. And so we have decided to intersperse something of realistic imagery into the Fischinger program, and perhaps spread his out over two or three programs.

No soap at all on the Precursors you suggested again. We have already received the first program, and it is the regular CALIGARI with the Skaldanowsky Primitives, etc., and of course GOLEM is hardly a precursor, but we'll just have to show it as is, explaining why the GOLEM is there, and maybe cutting off the MISUNDERSTOOD. But we'll screen them first, and see.

Thanks very much for the Pommer piece. We will use it just as you suggested, under his own name, as a statement for the Karl Mayer memorial. It is a very interesting bit. I have never been aware of the beginnings of CALIGARI, and I don't suppose many others have either. Thanks a lot.

21 Sept. 1946

Margareta Akermark
Museum of Modern Art Film Library
11 West 53rd Street
New York

Dear Margareta Akermark,

Yes, we planned to show GHOSTS BEFORE BREAKFAST on Nov. 22, when we have the 35mm. projector. We did some corresponding with Richter, and he offered to let us show this film before there was any discussion of what size print it was. Then we realized it was 35. Nevertheless, since we only have his RHYTHMUS 21 scheduled, and since he himself felt it was not a good example of his work, we were only too glad to add GHOSTS to the series, even though it will have to be on Nov. 22, along with SANG D'UN POETE and RAIN. I have a vague idea that it will make a rather long program, but we would like to have it just the same.

The shipping strike poings up a new problem, and if it continues it will be necessary for us to ask you to send the films to us Air Express if there is no other way, and if this is possible with you. The interest stirred up here by the series is so great that we would gladly pay the extra charges for that way of getting them here, than have the series fail.

CALIGARI has already arrived, of course, and our first program is all set, and we are keeping fingers crossed for the rest of them. Thank you very much for your kind cooperation.

Sincerely,

Frank Stauffacher

21 Sept. 1946

Arthur Rosenheimer Jr.
Museum of Modern Art Film Library
11 West 53rd Street
New York 19

Dear Mr. Rosenheimer,

Sorry not to have answered your letter of Sept. 5 before this, but putting together the catalogue has taken a lot of time, and even so, it will not be out in time for the first couple of programs on the series. I neglected to confirm the bookings on FANTASMAGORIA and RAIN, but a letter was received from Margareta Akermark on the 10th, containing the covering license for these two films, and we have signed and returned it.

Hans Richter wrote us that we might use his GHOSTS BEFORE BREAKFAST, but not till we received a letter from Miss Akermark in connection with this film, did we realize it was 35mm only. We had previously told him we'd like it on the 29th of Nov., but now it can only go on the 22nd, all of which I have already told Miss Akermark.

Thank you again for your cooperation, and will send the catalogue as soon as it comes out.

Sincerely

Frank Stauffacher

21 Sept. 1946

Martin Lewis
1501 Broadway
New York

Dear Mr. Lewis,

Re our booking of BLOOD OF A POET on November 22, 46, we would like to get stills from this picture, if possible. There is a gallery exhibit being arranged to run concurrently with the series, and we want stills in it, if possible, on any basis - loan, or sale, or rental.

If the shipping strike continues, we would like the film sent air express at our expense. There has been considerable interest in the series, and we would hate to have it fail due to frieght difficulties.

Sincerely,

Frank Stauffacher

P.S. Would like to know about the stills at your earliest convenience because we hope to get the exhibit together as soon as possible.

F.S.

2437 Washington street
San Francisco

September 22 1946

Dear Mr. Stauffacher:

I enclose a statement + a program note. ~~It~~ The statement is shorter than I had intended but I think that it says something about, either directly or by implication, ~~about~~ most of the attitudes that went into the making of The Potted Psalm. Since the film represents me far more than it does Mr. Broughton he has insisted that my name only should appear on the statement. It is, consequently, my statement. I'm sorry you were detained the other night. Perhaps some other time.

Sincerely,

Sidney Peterson

22 Sept. 1946

Dear John & Jim,

The photographs arrived yesterday and they are superb for the exhibit. We hope to get this up in another week. The booklet is way behind schedule because we keep getting more material for it, and this makes us more selective. For example, Hans Richter sent us a definitive and detailed history of the avant-garde film that he wrote a few years ago, and which has not so far been published. The thing is getting larger, and will now cost much more than we originally intended - to print it. But we have hopes for this booklet, and will finance it somehow.

The press preview went off okay, and we had a good attandance from them. I ran the projector because the regular projectionist was off that morning, and so I didn't get a chance to sense the reactions while the films were on. But afterwards, in general, the comments were very good, although mixed. We ran a few of Fischinger's , yours, and two of Maya Deren's. These were the only ones we could obtain on short notice for this event. One thing was obvious: the press was divided into the old reactionary and progressive sides. Critics, like Alfred Frankenstein, who like classics, felt your films were too modern, although they liked them as experiments -- this was Frankenstein's comment afterwards. On the other hand, the younger, more forward-looking were terrifically enthusiastic, re your films. I am eager to get reactions from the big regular audience when we show them in the series. Already the tickets have practically sold out, and a week to go yet.

Foster gave a short talk to the press prior to the screening, and he read excerpts from your paper on how the films are were created technically. The gallery exhibit, when it gets up, will complete the picture, as far as explanation is concerned. Dr. Morley, the curator here, and the entire museum staff went completely overboard on your films, and wanted to see them a second time. I am enclosing one result of this press preview. Kevin Wallace is neither an art critic nor a music critic, so his remarks don't hold much water from the aesthetic point of view. Frankenstein and the rest have not reported in the papers yet, due no doubt to the current dither about the opera opening. But all in all, the films have created considerable dither themselves.

I'll send you along other press pieces as they come out. Foster is making up contracts of sorts, to send those of you who are renting us films - at least, that's what he says, and so you'll hear from him within a week. Again, thanks for cooperating with us so smoothly, and best wishes to you both.

Sincerely,

378 Golden Gate Ave
San Francisco, 2
Sept 24, 1946

Dear Mr. Stauffacher:

Mr. Peterson has expressed some belated concern that the program note which I wrote about "the Potted Psalm" might be misconstrued as too fulsome a tribute to his key role in the film's making. Therefore he has asked me to urge you to edit it, if you & Mr. Foster should likewise consider it too much of a 'blurb', or the kind of material unsuitable to your catalogue. If you wish to leave it out entirely, and allow Mr. Peterson's statement alone to express the film, that is also perfectly satisfactory. We were not too certain of

what you desired in your Program Notes, and since I asked Mr. Peterson to prepare the statement, I felt impelled to make some comment of my own which would suitably credit his creative responsibility in the project. I should like this fact to be known, but as for the final wording of it (or even its advisability), that I will leave to your discretion as editor.

Yours, very sincerely,

James Broughton

378 Golden Gate Ave.
San Francisco

26 September 1946

Dear Frank Stauffacher:

In the light of a few days of leisure, following our absorbed haste in preparing the Statement for your catalogue, Mr. Peterson and I have subsequently concluded that it would be a most unfair as well as unwise record of the complexity of our collaboration for my Program Note to be published. Therefore, we ask you now imperatively not to print it at all. It represents too one-sided a tribute, leaving out of account the equally substantial nature of my contributions—as playwright, poet, and theatre-director—to the making of the film.

Collaboration, as you may not know, is an exceedingly complicated affair; it is often difficult to determine who was responsible for what, and how. In this particular case, our wiser reflection has made us realize that we are both thoroughly responsible for the result. (If you have read Dali's autobiography, you will know that he considers his part far superior to Bunuel's; and I daresay the reverse is true.)

I trust that our fluctuations in this matter will not cause undue disruption in your printing procedure, and that you will be able to do us this final favor. If you feel that some Note is required, let it state no more than that it was produced by us jointly here in San Francisco.

You, and Mr. Foster, may be gratified to learn that we have been also hard at work making many improvements in the film, which should do much toward its shape and experience as a work of art.

I trust this letter reaches you in time. I have been unable to reach you by phone, and have therefore taken this slower expediency.

Yours, very cordially,

James Broughton

Soph

September 28, 1946.

Lieutenant Edward J. Soph,
U.S. Navy Recruiting Station
Post Office Bldg.,
Third & Boulder Sts.,
Tulsa, 2, Oklahoma.

Dear Lieut Soph:

The first ART IN CINEMA Program passed off most successfully last night - I am enclosing the program notes we passed around to the audience. Our attendance was about 500 people and we have been sold out of tickets for the last week. We had a group who neglected to send in for tickets - about 30 odd - whom we finally had to let in for standing room.

The catalogue on this series is still in the process of being completed - we do not know the price it will be as yet - but I shall keep your letter on file and let you know when it is ready for distribution. All the sources for the material used in this program will be in the catalogue, as well as the story of how the program came to be.

All the work was done by a group of young men - Richard Foster, Frank Stauffacher and George Leite - as I am in charge of Motion Picture programs here, my name appears on the prospectus, otherwise, I take no credit. Mr. Foster came to me a year ago with the idea - I had tried unsuccessfully to get such a program together and had failed - so when they agreed to really track the films down, I was overjoyed. The Museum of Modern Art have been of invaluable help in the compilation of both program and catalogue and they are the principal source of films, though there are a number of other sources too - all of which will be in the catalogue.

Thank you so much for your interest.

Most sincerely,

Mrs. Noble Hamilton,
In Charge of Film Programs

ACTIVITIES ATTENDANCE
NOVEMBER 1946

Soph

U. S. NAVY RECRUITING STATION
Post Office Building
Third and Boulder Streets
Tulsa 2, Oklahoma

26 September 1946

Mrs Noble Hamilton,
San Francisco Museum of Art,
Civic Center, San Francisco, Cal.

Dear Mrs. Hamilton:

I have received the announcement of "Art in Cinema, Series One." Thank you very much.

I am most interested in the program the Museum is offering and regret that I shall not be in San Francisco this season.

During the past few months a few friends and I have attempted to organize such a program for the Philbrook Museum of Fine Arts in this city. We have not had the same success that you seem to be enjoying. We shall show only one film which might be called "avant-garde"-- "The Cabinet of Doctor Caligari." Unfortunately the patrons of the local museum are not in the least objective in viewpoint and it is going to take a great amount of education to change them. They doubtlessly will be outraged when they see "Alexander Nevesky." It is our plan to run a yearly program and we hope in time to be able to show films of the more "advanced" sort.

May I ask a favour of you? As I am intensely interested in the type of program you are offering I would like very much to have a copy of the catalogue mentioned in the announcement. Would you please send me one? If there is any charge please let me know and I shall forward the amount required.

Please address all correspondence to:

Lt. Edward J. Soph,
205 East 25th Street,
Tulsa 5, Oklahoma.

I would like to have the catalogue because of my personal interest.

Very truly yours,

Edward J. Soph

Edward J. Soph,
Lieutenant, USNR.

2 Oct. 1946

John Hubley
United Productions
1558 North Vine Street
Hollywood 28, Calif.

Dear John,

Thank you very much for taking care of the Close-ups. They have certainly been useful to us.

The film series has gone over very well, so far, and with good support from the press. Not having heard from you for some time regarding your films I am writing to find out if we can still use them on Oct. 25, and if so, the charges, etc.

Thanks again for the Close-ups, and let us know about charges for shipping them to us.

Sincerely,

Frank Stauffacher

1 Oct. 1946

Dear Mr. Richter,

Thanks for the corrected copy of the Avantgarde manuscript. We will return it as soon as it is typeset. The scroll drawings have not yet arrived, but perhaps this is due to the shipping strike. However there will still be time to add them to the gallery exhibit.

I am wondering if it would be possible to reproduce a still from your film-in-progress (Dreams That Money Can Buy) in our book. This would make the publication more definately up to date as far as the Avantgarde film is concerned. For the same reason we would like to reproduce a still from Coctea's new picture, although we havn't written him yet. But all this recent post-World-War II interest in the non-commercial film(or I should perhaps say "Non-Hollywood" film) must mean something. Our series here in San Francisco, without undue newspaper publicity or build-up, has sold out completely and we've actually had to turn people away. And furthermore the audience is a good one. They react like a single person, unanimously, and intelligently. It is very gratifying.

We are very grateful to you for the cooperation you have given us. Thanks very much.

Sincerely,

Frank Stauffacher

2 Oct. 1946

Herman G. Weinberg
Suite 904
1600 Broadway, N.Y.C.

Dear Mr. Weinberg,

Thank you very much for the two pamphlets. Lewis Jacobs had given me your address when we were trying to get this series of ours together, but I neglected to write at that time because we had already sent out considerable correspondence on this subject and we had our hands full arrangeing for the material we could get.

It has been very gratifying to us to see the response to our series. All subscription tickets were sold out a week before the first program. This interest warrants a second series perhaps early next year, although what it will be composed of we have no idea yet.

Would it be possible to use your notes on Richter's RHYTHMUS 21 and GHOSTS BEFORE NOON in our program notes? giving referance and credit to you, of course. We are trying to prepare a pamphlet containing program notes to our present series, and numbers of statements from people connected with the experimental film - - a sort of symposium.

Again, thanks for the pamphlets, and perhaps you could give us references for a second series later on. There are a number of specific films I have in mind but I am at a loss to know where to find them.

Sincerely yours,

Frank Stauffacher
Art In Cinema Series

2 Oct. 1946

Director, Cinema Workshop
University of Southern California
Los Angeles, Calif.

Dear Sir,

I am enclosing a prospectus of a film series we are currently giving at the museum. The interest and support we have been getting for this series warrants our planning another one early next year. Does your Workshop produce films that we could show? That is to say, experimental work of unusual character? There seems to be a large, intelligent audience here for this type of thing, but the sources for it are soon exhausted, and furthermose we would like to continue this outlet for contemporary efforts.

Yours very truly,

Frank Stauffacher
Art In Cinema Series

Bob Fender
Publicity
Warner Bros.
Culver City, Calif.

2 Oct. 1946

Dear Bob,

It seems that every time you hear from me it is with some request on my part, and here I am again with another of the same. This is in connection with the museum film series which I had briefly contacted you about a few months ago. I am enclosing a circular. Needless to say the project has gone over with a terrific bang, and subscriptions were sold out completely two weeks in advance. However, there is one short film I would still like to get, although it looks like an impossibility from here. I think it was made by Warners. It was a short, directed by Gjon Mili called "Jamming The Blues" (I think), made within the past couple of years. I saw it while I was in the army, and then I saw it again on 16mm as part of those weekly G.I. movies they circulated. The thing is, we have been using only 16mm for this series, with the exception of Cocteau's Sang D'un Poete. This short by Mili, is to my mind, one of the finest things I've seen in this idiom, and it would fit perfectly on our program. However, I am aware of the difficulty connected with getting something of this sort for anything like our project. I thought you might have an idea on it. We could pay a reasonable fee for the use of it for one night, one showing.

Sincerely,

Frank Stauffacher

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

2 Oct. 1946

Dear Bob,

It seems that every time you hear from me it is with some request on my part, and here I am again with another of the same. This is in connection with the museum film series which I had briefly contacted you about a few months ago. I am enclosing a circular. Needless to say the project has gone over with a terrific bang, and subscriptions were sold out completely two weeks in advance. However, there is one short film I would still like to get, although it looks like an impossibility from here. I think it was made by Warners. It was a short, directed by Gjon Mili called "Jamming The Blues" (I think), made within the past couple of years. I saw it while I was in the army, and then I saw it again on 16mm as part of those weekly G.I. movies they circulated. The thing is, we have been using only 16mm for this series, with the exception of Cocteau's Sang D'un Poete. This short by Mili, is to my mind, one of the finest things I've seen in this idiom, and it would fit perfectly on our program. However, I am aware of the difficulty connected with getting something of this sort for anything like our project. I thought you might have an idea on it. We could pay a reasonable fee for the use of it for one night, one showing.

Sincerely,

Frank Stauffacher

Frank Stauffacher

Dear Frank: Boss said the S.F. Warner Bros. exchange would be the proper place to locate a print of JAMMIN' THE BLUES. Gordon Hollingshead, in charge of shorts here, said for you to see a Mr. Al Schmitken (spelling doubtful) inasmuch as he has a print. In the event you strike out, let me know again and I'll see what Hollingshead can do.

Good luck --

Bob

Bob Fender

Bring Manuscript

Mail Bills

8 Oct., 1946

Margareta Akermark
Circulation Director
The Museum of Modern Art Film Library
11 West 53rd Street
New York 19

Dear Miss Akermark,

For our October 11th program we were successful in borrowing, through the courtesy of Man Ray, EMAK BAKIA and L'ETOILE DE MER on 16mm. These two films, together with your COQUILLE ET CLERGYMAN and UBERFALL make this particular program too long, we find. We are limited to approxiamtely a two hour program, with a ten minute intermission. It seems that the two Man Rays' with the COQUILLE, together with another very short item we already have, make an adequate program.

However, we do not want to pass up UBERFALL; it is importaant to our series as an example of the German experimental work in contrast to all the French Avantgarde we are showing. It would fit perfectly on our following program, Oct. 18, which is, so far, all non-objective. Could it be possible, if UBERFALL is not booked near that date, to hold on to it for the following week? Man Ray has his films scheduled after we show them, so we cannot transfer them to Oct. 18.

As we do not send your films back to you until the day after they are shown, which in each case is a Saturday, it should be ample time for you to wire us collect whether or not we might hold UBERFALL until the following program.

The series is having tremendous success, and enough people have been turned away for lack of room to warrant a similar series again perhaps sometime early next year. I am enclosing an article from last Sunday's Chronicle that may be of interest to you.

Thank you again for your kind help which has made this series possible for us.

Sincerely yours,

Frank Stauffacher
Art In Cinema Series

1730 Spruce Street
Berkeley 9, California
October 8, 1946

Mrs. Noble Hamilton
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Mrs. Hamilton:

Please send me, in the self-addressed envelope which I am enclosing, two subscriptions for a series of five shows in the current series of creative and experimental films being shown at the Museum. Not being a museum member, I am enclosing a check for six dollars in payment.

I would appreciate it if you would send the subscriptions in time so that I can get them before this coming Friday, so that I will be able to attend the show on that day.

Sincerely,

William O. Bright

Answered 10/9/46
Sent tickets & check with note
Have made out file

(TEAR HERE) (TEAR HERE)

ORDER BLANK

Sent his check. Made out to Have his name

TO: Mrs. Noble Hamilton
San Francisco Museum of Art
Civic Center, San Francisco

Museum Member ——
Public ✓ (Check one)

Please send me ..... series tickets at $6.00 each (series) including tax ($5.00 for Museum Members) for the series of 10 nights of ART IN CINEMA film series, September 27 through November 29, 1946 at 8:00 P.M. Friday evenings.

OR . . .

Please send me 2 series tickets at $3.00 each, including tax ($2.50 to Museum Members) for any 5 nights. (This is a limited sale).

DR.
NAME: RAOUL MARQUIS ADDRESS: STANFORD UNIVERSITY

TOTAL AMOUNT ENCLOSED: $6.00 — cash Box 1223

(Make check or money order payable to the San Francisco Museum of Art, and enclose stamped, self-addressed envelope for return of tickets.)

Please send the tickets immediately since would like to attend this Friday if possible

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

(20)

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

FA25 7 COLLECT=W U X NEWYORK NY 11 1053A

1945 OCT 11 AM 8 22

FRANK STAAFFACHER= 165

SANFRANCISCO MUSEUM OF ART=

OKAY HOLD UBERFALL FOR OCTOBER 1 8=

MARGARETA AKERMARK.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

8315 Lookout Mountain
Los Angeles 46, California

Dear Dick:

Thank you for your kind reply - and to be Frank I haven't much to add except that I occasionally dwell on the problem of uniting young people ~~[illegible]~~ to stimulate their souls and plant seeds for creative work. I have several ideas, and in the following may be a possible answer.

I've definitely made up my mind to live in San Francisco for the coming months - to be where I can make money, to study languages, to continue working on my design project - and to enjoy a "good social life. What follows is in the nature of a request.

By present experience I find that I can be valuable to a woman in need of a "major domo". I deduce that the same thing can be applied in San Francisco — towards a living quarters. With added inducements. If I can get a spot in San Francisco it can become a mecca. The interior will make all! From all interested in modern things. - it will be a showplace. Simultaneously my rig is especially suitable for entertaining and it can be a place where the gang can meet, explore themselves and the world, amidst an atmosphere which reflects the modern spirit. ... The question now is — cherchez la Femme. or - where can this woman be found? ... got any ideas Dick? Surely there must be one patron who knows her way among "the best places - and surely she must be tied in with the museums. ... Will sleep on it - and then please communicate

with me soon. I hope to be in San Francisco during the early part of next week - Tuesday perhaps, when I hope to commence immediately the leg work on housing... And For me, time now is Valuable.

Again, many thanks.

Sincerely
Bill Perlitch

P.S. In reply would you please write simultaneously to me here and at the Embarcadero YMCA (166 Embarcadero I believe). - or call in to the U.S.O. at 111 O'Farrell St.

SUMMARY OF 16MM SOUNDFILMS ON POSTWAR REHABILITATION AND RECONSTRUCTION

FOOD - SECRET OF THE PEACE and trailer GETTING THE MOST OUT OF A FILM
17 min. Rental $2.25 per day Sale $40.00
Produced by the National Film Board of Canada
Released by Brandon Films, Inc. through nationwide network of film service points.

The need for food shipments to stricken countries of Europe is shown as an economic and political necessity as well as a humanitarian gesture. The immediate danger in Europe is of famine, the long run dangers resulting from famine are political unrest and economic instability. The trailer stimulates discussion of the subject of food by covering the questions of a typical adult audience which has just seen the film FOOD - SECRET OF THE PEACE.

FREEDOM AND FAMINE 10 min. Rental $1.25 per day Sale - apply
Produced by RKO-Pathe for the U. S. Government
Released by the President's Famine Emergency Committee and the U.S. Department of Agriculture.
Available from Brandon Films, Inc.

An appeal to free men to recognize the plight of those in wartorn European countries and give them aid. Liberation has brought misery and starvation to many countries whose cities were bombed, whose industries were wrecked, and whose transportation systems were disrupted. The daily activities of a family in France show the struggle even fortunate individuals must make for an existence.

THE PALE HORSEMAN 19 min. Rental $2.50 per day Sale $50.00
Produced by United Films
Released by Brandon Films Inc. through a nationwide network of film service points.

A public health film which shows the perils of disease facing survivors of the war living now in the midst of destruction in the liberated countries, and explains that conditions inviting epidemic in those lands constitute a threat to all of us. The work of healing and prevention has been started by UNRRA and the Allied armies, but the danger of epidemic can only be finally overcome by continued international cooperation of public health specialists and continued aid to the stricken countries.

SUFFER LITTLE CHILDREN 10 min. Rental $1.25 per day Sale $25.00
Produced by the National Film Board of Canada
Released by Brandon Films, Inc. through a nationwide network of film service points.

A record of the suffering inflicted on millions of Europe's children by the war which left them homeless, sick and starving orphans; and of the aid and care UNRRA has provided for several thousands.

UNRRA REPORTS TO THE U.S.A. 10 min. Rental $1.25 per day Sale $25.00
Produced for UNRRA by RKO-Pathe
Available from Brandon Films, Inc.

A dramatic picture of world friendship in action, revealing the extent of the work UNRRA has already done in Europe, and the tasks that still lie ahead in the Far East.

WARSAW REBUILDS 11 min. Rental $1.25 per day Sale $25.00
Produced by Warsaw Films, Inc.
Released by Brandon Films, Inc.

Scenes of Warsaw before the war are contrasted with the city as the Nazis left it, 90% destroyed. The Polish people, whose spirit could not be broken, are shown beginning the work of rebuilding their city.

WORLD OF PLENTY 45 min. Rental $5.00 per day Sale $56.00
Produced by the British Ministry of Information
Available from Brandon Films, Inc.

A film on the production, distribution, and consumption of food, which states the case for postwar international control of world products and world-wide planning of food distribution in the interests of the common man. Includes passages from speeches by President Roosevelt and Henry A. Wallace.

SALE PRICES* FOR 16MM SOUNDFILM PROJECTORS		
Ampro	Model Century #10	$441.70
Ampro	Model Premier #10	465.75
Victor	Model 40 B	425.00
Bell & Howell	Model 179 C	478.50

* Prices are subject to change without notice.

Note: Complete 16mm soundfilm projection service may be secured in most areas for about $15.00 (operator, projector and screen).

BRANDON FILMS, INC. 1600 BROADWAY N.Y. 19 Ci 6-4868

6/46/C

SILENT FILMSTRIPS ON PUBLIC AFFAIRS SUBJECTS
(FOR USE ON SILENT FILMSTRIP (SLIDE-FILM) PROJECTORS)

FOREIGN TRADE: IT'S GOOD BUSINESS — For Sale Only, $2.50

35 mm filmstrip with speech notes, discussion guide, comic booklet and pamphlet on "What Foreign Trade Means to You"

This complete packet explains visually and in plain English how foreign trade works, why it is necessary, and what it has to do with tariff walls, domestic prosperity and world peace.

FORWARD ALL TOGETHER — For Sale Only, $2.50

35mm filmstrip with speech notes and discussion guide

An appeal to promote better understanding among the varied groups of peoples in the United States by pointing out the problems which are common to all and the methods used to solve them.

HEALTH AND SECURITY FOR AMERICA — For Sale Only, $1.00

35mm filmstrip with speech notes and discussion guide

Clearly explains the provisions of and benefits to be obtained by the passage of the Wagner-Murray-Dingell bills S#1050 and S#1606.

HOW TO LIVE WITH THE ATOM — For Sale Only, $2.50

35mm filmstrip with speech notes and discussion guide

Cartoon story of need for world control of atomic energy in order to avoid world disaster.

UNITED NATIONS CHARTER — For Sale Only, $2.60

35mm filmstrip with speech notes and discussion guide

Endorsed by the United Nations Information Office. Gives structure and descriptive material on UN.

USSR: THE LAND AND THE PEOPLE — For Sale Only, $3.00

35mm filmstrip with speech notes and discussion guide

The first of a projected new series on the United Nations. Shows the varied people of the USSR, their country, development of natural and human resources, relations between the U.S. and U.S.S.R.

WE ARE ALL BROTHERS — For Sale Only, $2.00

35mm filmstrip with speech notes, discussion guide and pamphlet on "Races of Mankind"

Based on "Races of Mankind" pamphlet by Ruth Benedict and Gene Weltfish. Illustrates that all the common misconceptions about different races and indicates the scientific facts to prove that under our skins "We Are All Brothers."

WORLD CONTROL OF ATOMIC ENERGY — For Sale Only, $2.50

35mm filmstrip with speech notes and discussion guide

Easy to understand, visual explanation of the proposals for the "Atomic Development Authority" to eliminate atom bombs from the world, maintain a rigid safeguard against their reappearance and foster use of atomic energy in peaceful ways.

COMING SOON:

THE ATOM & POLITICAL ACTION	For Sale Only, $2.50
HISTORY OF NEGRO PEOPLE IN AMERICA	For Sale Only, $3.00
THE POLL TAX	For Sale Only, $3.00

SALE PRICES* FOR SILENT FILMSTRIP (35MM) PROJECTORS

SVE PROJECTORS

Model AAA 300 watt (with automatic takeup can)	$76.75
Model AAA (without takeup can)	71.25
Model DD 150 watt (with automatic takeup can)	65.70
Model DD (without takeup can)	60.25
Model G 300 watt (Single frame) with automatic takeup can	63.05

* Prices are subject to change without notice.

Note: Rental rates in most areas are about $2.50 for 150 watt projectors (audiences under 75 people) and about $4.50 for 300 watt projectors (audiences up to 400 people)

SCREENS AVAILABLE IN ALL SIZES

BRANDON FILMS, INC. 1600 BROADWAY N.Y. 19 Ci 6-4868

6/46/D

SOUND-SLIDE FILMS ON PUBLIC AFFAIRS

A sound-slide film unit consists of:
1. 35mm silent filmstrip
2. 16 inch record -- to be used at 33 1/3 rpm

HEALTHY, WEALTHY AND WISE — Rental $2.50 per day; Sale $17.50, complete

sound-slide film in color cartoons

The benefits of the group Health Insurance Plan in industry are clearly and amusingly explained by means of color cartoon filmstrip and record.

HOW TO LIVE WITH THE ATOM — For Sale Only, $7.50

sound-slide film; discussion guide available; black & white

Cartoon story of need for world control of atomic energy in order to avoid world disaster.

MAN IN THE CAGE — Rental $2.50 per day; Sale $17.50

sound-slide film in color cartoons; discussion guide available

Dramatic cartoon story that brings home understanding of the need for a permanent FEPC.

SPARKS AND CHIPS — Rental $2.50 per day; Sale $17.50

sound-slide film in color cartoons

The dangers entailed in working on machines are shown and a strong plea for use of glasses is made.

WORLD CONTROL OF ATOMIC ENERGY — For Sale Only, $7.50

sound-slide film; discussion guide available; black & white

Easy to understand, visual explanation of the plans for the "Atomic Development Authority" to eliminate atom bombs from the world, maintain a rigid safeguard against their reappearance and foster use of atomic energy in peaceful ways.

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SALE PRICES* OF SOUND-SLIDE PROJECTORS

Illustravox Senior Sound-slide projector 300 watt	$126.50
Illustravox Junior Sound-slide projector	68.50

* Prices are subject to change without notice.

Note: Rental Rates - vary in different cities from $4.50 to $10.00 - at present. At Brandon Films Inc., for use in N.Y.C. - Rate is $10.00

SOUND-SLIDE PROJECTORS Can Be Used For:

1. Projection of sound-slide films
2. Projection of silent slide films (filmstrips)
3. Projection of 2 x 2 slides
4. Playing recordings (victrola records)
5. Playing transcriptions

SCREENS AVAILABLE FOR RENTAL AND SALE IN ALL SIZES

BRANDON FILMS, INC. 1600 BROADWAY N.Y. 19 Ci 6-4868

6/46/E

NATIONWIDE RENTAL AND PURCHASE POINTS FOR

16MM FILMS - FIIMSTRIPS - SOUND-SLIDE FIIMS - PROJECTORS

Screen Adettes Equipment Co.
1709 W. 8th St.
Los Angeles, Calif.

Screen Adettes Equipment Co.
68 Post St.
San Francisco, Calif.

Visual Education Service, Inc.
53 Allyn St.
Hartford, Conn.

Southern Photo & News
608 E. Lafayette St.
Tampa, Fla.

Calhoun Visual Co.
101 Marietta St., N.W.
Atlanta, Ga.

Indiana Visual Aids Co.
726 N. Illinois St.
Indianapolis, Ind.

Central Visual Education Co.
Broadview Hotel Bldg.
Wichita, Kan.

D. T. Davis Co.
178 Walnut St.
Lexington, Ky.

J. G. Ewing
725 Poydras St.
New Orleans, La.

Stark Films
537 N. Howard St.
Baltimore, Md.

Visual Education Service, Inc.
116 Newbury St.
Boston, Mass.

Engleman Film Service
4754-56 Woodward Ave.
Detroit 1, Mich.

Film Preview, Inc.
1504 Hennepin Ave.
Minneapolis, Minn.

Swank Motion Pictures
614 N. Skinker Blv.
St. Louis, Mo.

Brandon Films, Inc.
1600 Broadway
New York 19, N. Y.

D. T. Davis Co.
911 Main St.
Cincinnati, Ohio

Sunray Films, Inc.
2108 Payne Ave.
Cleveland, Ohio

Cousino Visual Education Co.
1946 N. High St.
Columbus, Ohio

Cousino Visual Education Co.
1221 Madison Ave.
Toledo, Ohio

Visual Education, Inc.
Hollis, Oklahoma

Screen Adettes Equipment Co.
611 N. Tillamook St.
Portland, Ore.

J. P. Lilley & Son
277 Boas St.
Harrisburg, Pa.

Kunz Motion Picture Service
1319 Vine St.
Philadelphia, Pa.

Visual Education Service, Inc.
268 Westminister St.
Providence 3, R. I.

Visual Arts Films
118 9th St.
Pittsburg, Pa.

Visual Education Service, Inc.
12th at Lamar
Austin, Texas

Visual Education, Inc.
602 N. St. Paul
Dallas 1, Texas

Photoart House
844 N. Plankinton
Milwaukee, Wis.

Visual Education, Inc.
935 M & M Bldg.
Houston 2, Texas

10 Oct. 1946

Oskar Fischinger
1010 Hammond Street
Los Angeles 46, Calif.

Dear Mr. Fischinger,

I have written to Teaching Film Custodians and to Mr. Kelly, as you suggested. If we are not able to get OPTICAL POEM for Oct. 18, we might continue to try, and show it later on in the series. If it is too expensive for you to have Studies #9, 10, and 12 reduced to 16mm, don't have it done unless you feel that it is worth it. We do not want you to have to spend a lot of your own money on this project.

Could you send us all those available now that you have so that we could get them by at least Wednesday, Oct. 16? This would give us time to arrange the program, intermissions, etc. We usually try to screen each weeks programs on the preceding Tuesday or Wednesday so that we can have time to prepare the sequence of program notes, etc. We find also that some of our programs are too long, and so have to transfer some films to other programs. For example, this week, Oct.11, we have had to take off UBERFALL, and shift it to Oct. 18, but it makes a wonderful contrast to your own work because it is completely realistic imagery, and in a different mood entirely.

This slight shifting of programs had to be expected because when we arranged all of the programs in the beginning, we had no way of knowing how long each film would run, or how it might fit with its companion films on the same program. But it looks like there will be only minor changes. So far the programs have been immensely successful. All subscription tickets were sold out two weeks in advance of the opening program, and the auditorium is jammed, with people even standing. And there have been telephone calls continually asking for the series to be repeated. So we are tentatively planning to arrange another similar series next year, perhaps.

The catalogue is not yet ready, since we plan to make it into a permanent thing, rather than a mere catalogue. But I expect it out in another three weeks. I had a section of the 35mm Study #8 made into a negative, and a print made, for the catalogue, and one frame blown up to 5 x 7 size, which I will send to you. Will also return the 35mm section soon.

Thanks again for your kind cooperation. I will forward

any press reviews that might come out. Best wishes to you and your family.

Sincerely yours,

Frank Stauffacher
Art In Cinema Series

10 Oct. 1946

Teaching Film Custodians
25 West 43rd Street
New York City, N.Y.

Dear Sirs,

I am enclosing a circular on a film series we are currently having at the museum. You will notice that on Oct. 18 we are having work by the artist, Oskar Fischinger. He is making available to us all of his work with the exception of a short that he made for MGM in 1937 called OPTICAL POEM. He has informed us that MGM advises that the best way to obtain this film is through you. Could you wire us back, collect, if you have OPTICAL POEM on 16mm, and if so, the rental fee for a one night showing? The film could be sent Air Express collect inoorder to have it for Oct. 18, or we could use it on the following week's program.

Yours very truly,

Frank Stauffacher
Art In Cinema Series

THE UNIVERSITY OF SOUTHERN CALIFORNIA
UNIVERSITY PARK
LOS ANGELES

October 15, 1946

Mr. Frank Stauffacher
San Francisco Museum of Art

Dear Sir:

Thank you for your letter of October 2, requesting information about films produced in our workshop.

At the present time we have no films of the type which you mentioned in our library. In the not too distant future there is a possibility that we will have some films of this nature but for the present I am very sorry that we cannot be of much help.

Sincerely yours,

Herbert E. Farmer

Herbert E. Farmer
Department of Cinema

HEF:ja

October 18, 1946

Mrs. Noble Hamilton
San Francisco Museum of Art

Dear Mrs. Hamilton:

I have just received word from the University of Southern University at Los Angeles that they would like to show all four films there on November 8. For this reason I today wired you, so that you would keep the "Three Abandoned Films" until after the Nov. 1st showing of RITUAL IN TRANSFIGURED TIME and then mail all four films together to:

Department of Cinema
University of Southern California
Att: Harris Moore
812 West 34th st.
Los Angeles 7, California.

In the meantime, Mr. Rakestraw, of the University of California at Berkeley, has asked to preview the films and I have written him that if he wishes he may borrow the "Three Abandoned Films" from you , for purposes of previewing, while they await being forwarded to Los Angeles, providing he returns them to you in time for you to mail them, along with RITUAL IN TRANSFIGURED TIME to Los Angeles. I do not feel that there is time for him to preview this last film , since you would have to mail it to Los Angeles within a day or so of your own Nov. 1st showing.

I hope that these very complicated arrangements do not burden you too much but they are necessitated by the limited number of prints and the need to schedule their use as economically as possible.

Thank you very much for all your cooperation,

Sincerely yours,

737 Brussels St
San Francisco 24
24 Oct. 1946.

Dear Mr Foster.

We hold two tickets for the Friday night film series for which you are the manager.

Our seats are 21 and 22.

Would it be possible for us to have these seats changed for others nearer the screen?

We make this request for two reasons—

1. We had no choice of location when we bought these seats and find ourselves with eye headaches after each performance.

2. Being on the aisle we were disturbed all through last Friday's performance by the small "safety" light on the baseboard. This was kept lighted for the first time and though shaded was most annoying. We were pretty tired of holding our programs up to our faces for two hours.

During all previous programs this light has been OUT and safety be damned!

an obliging young man in the row behind extinguished this light last Friday, whereupon the ticket-taker-cum-usher (she wears a green velvet skirt and yellow blouse and is blond-ish) danced up to him, leaned over him and yearned:

"Its a safety measure... coo.. coo... coo... don't you understand? coo... coo... coo"

The young man came up from under and stammered:

"Uh... uh... but that light is bothering those ladies in front."

"Huh!" snapped the usher, putting out the light once more and flouncing off with nary a glance or a coo at us!

This same usher a couple of weeks ago occupied, with a young man, two seats in the row in front of us. The running conversation she kept up with her companion during some

of the delightful music annoyed her neighbors so much that she had to be "shushed" over and over again.

It would seem to be a very unhappy choice of ushers.

We understood that safety measures are necessary but why do they have to interfere with one's comfort? Goodness Knows that gallery is a bad enough place in which to show motion pictures - lack of adequate ventilation, seats not raked - uncomfortable chairs — without piling on other annoyances!

We hope you will please be able to do something for us.

Yours very truly

(Miss) Margaret Wright

(Miss) Lena Atkinson.

30 Oct. 1946

Oskar Fischinger
1610 Hammond Street
Hollywood, Calif.

Dear Mr. Fischinger,

Thank you very much for the very fine article. Everyone was very pleased with it. I have typed it out just about the way you had it, and it really does not need much changing. I will send you a typed copy as soon as I can retype it and make a carbon copy.

I took the liberty of taking out the specific notes on Study #8 and putting them in the program notes. In this way it was able to become both an essay in general, and also some specific program notes.

I would like to ask you if you could confirm, now, the titles and the films you will send us so that we put them in the catalogue. This is the way Foster had it after our visit with you, and since we have not spoken of it since, I would like to make sure:

STUDY IN BLACK AND WHITE NUMBERS 5 to 12.
COLORATURA
COMPOSITION IN BLUE
ALLEGRETO
STARS AND STRIPES FOREVER.

In your note to us you also mentioned trying to get OPTICAL POEM from Hilla Rebay, which would be very fine.

Are we correct in this list? I wanted to make sure in case there was some misunderstanding.

I will send you a copy of your essay before it is typeset so that you can alter it if you wish, although it looks good to us just about the way it stands. Also, don't forget the stills. And of course the price which Foster mentioned of $100.00 is still as is.

Thank you again for cooperating with us so generously, and we hope to hear from you soon. Best regards to Mrs. Fischinger.

Sincerely,

5 Nov. 1946

Bruce Humphries, Inc.
30 Winchester Street
Boston, U.S.A.

Dear Mrs. Cranshaw,

Thank you very much for your letter of Oct. 4 granting us permission to reprint the Elie Faure excerpts at such a reasonable fee. The original publication date has suffered from numerous delays, but we can now set it at Nov. 29. The price of the volume - $2.00 - has been estimated as sufficient to cover our expenses. The catalogue, as well as the film series of which it is a part, have been organized on a non-profit basis.

Sincerely yours,

Frank Stauffacher

8315 Fountain Mtn Ave
Los Angeles 46, Calif

Dear Mr Foster:

Just a little note to let you know how much I appreciated your film showing. It was just about the most stimulating thing I've come across in years.

As a matter of fact you have, from what I have seen, coast to coast excelled every-one... Even the proud and haughty Modern Museum. Your efforts are to be congratulated with the warmest thanks. May the project be a permanent institution.... And, if these showings can result in the "meeting of minds" may it be a spawning ground for other Experimental works. Again, many thanks.

Sincerely
Bill Perlitch

P.S. I have but one suggestion. Your next showing is so inclusive! Works that are sufficient for two showings!

RPF

answered 11-14
with F. Campbell's
& Velguth's address.

William Perkitch
8315 Norkant Mtn Ave
Los Angeles 46, Calif

Mr Richard Foster
% San Francisco Museum
of art at the Civic Center
San Francisco, California

8 Nov. 1946

Douglass Crockwell
Box 221
Glen Falls, New York

Dear Mr. Crockwell,

We are returning your films today via parcel post. Please forgive us for keeping them almost a week after their scheduled showing, but the response to GLEN FALLS SEQUENCE has been overwhelming. As a matter of fact, we have had them on two succeeding programs by popular demand. They arrived in time to be included on the Oct. 25 program, and we did so because an unforseen delay had eliminated several other films originally scheduled. The audience react reaction was amazing, and we ran GLEN FALLS again on their originally scheduled date - Nov. 1.

Of course, the most frequent question has been "Just how does he do this?" All we could answer was just what information you had supplied to us, and I included this in the program notes. But we would all like to know a little more about them. And about any other films you have done.

I am enclosing several copies of the program notes and some press reviews. As a whole, the series has been tremendously successful and we are now in the process of trying to organize another series with new material for early next year. In fact we will be able to repeat perhaps half the films we've shown on this present series - one reason being that we've had to turn away almost as many people as we could accomodate. There has been considerable interest in the series in Los Angeles, and we were favored with a delegation from Hollywood the week end of Nov. 1. They were so enthuised that they plan to run a very similar series there, and you will no doubt hear from them.

We all wish to express our thanks to you for the loan of your very interesting films, and we would appreciate any further information on them, or other animations you have done.

Sincerely yours,

Frank Stauffacher

Dear Mr. Richter,

I am dreadfully sorry to have been so long in answering your kind letter. Actually, we have been dealing with a great many problems we did not expect, and in addition, the installation of 35mm. equipment for our last night's program. Besides, I work at another job in the daytime, and so there has been nothing but a constant rush.

I am enclosing the material you asked to have returned, and I only hope my delay in sending it back to you has not caused any trouble. As to your exhibit, that is a matter usually handled by the Museum director, Dr. Morley, and she is in Paris at the present time, but is expected back around the first of the year. Meanwhile, the various exhibits that have been scheduled in advance are being shown. Unfortunately there is no one here with the authority to book exhibits in her absence. However, if you are still interested early next year, when she has returned and hassettled herself again, I will most certainly bring it to her attention, and I'm sure she will be interested. Ofwcourse, as you probably know, the New York Midtown Galleries now have a branch gallery here, and you may be able to show the exhibit here in S.F. through them. As for myself, I have nothing whatever to do with that end of the Museum. My function here is strictly on the films, and that only because both Dr. Morley, Mr. Foster and myself have long been wanting to organize and show these films to S.F. audiences, - a project that has been overwhelmingly successful from the standpoint of having gathered a huge and sharp audience.

Your thnvictions regarding musical accompaniment for Avantgarde films is something I've wanted. As I mentioned before, we have had no precedent, and it is inclined to cause a controversy. At the end of the program notes section of our publication, Art In Cinema, I thought I might add a short discussion of the musical accompaniment question, and may I quote you? Incidentally, the publication should be out soon. It has become, by this time, one of those much discussed, but nevertheless vague promises. The things that have been holding it up are various quite usual causes - more material than we intended, slow typographers, bills, etc. but it will be out for sure, just the same. And as evidence I amenclosing a couple of proofs of the first page of your article. It is not of course on the paper we will finally use, nor has it been proofread, nor is the page layout determined. In fact, this was a "first" proof, and we have since had the copy set in a size larger type, and with more air around it. This was a little too condensed and crowded. This will be the page size and shape, however -

Thank you very much for the stills. They are superb, and we certainly welcome them for the book. Do you want them back immediately? We have not shot the halftones yet.

Of course we are very interested in seeing DREAMS THAT MONEY CAN BUY. Will it be released through regular commercial distribution channels? How will it be distributed.? That is a question that we are most frequently asked, which indicates a considerable advance interest. But why they ask us, I don't know

unless it be that because we have been showing Avantgarde films, we are supposed to have an in on all of them.

We ran GHOSTS on the program last night, and the reaction was wonderful. It is unfortunate that we could not have more of your films on the series - but there has been the 35mm. problem, etc. We are returning GHOSTS to the Museum of Modern Art today, and again, thank you very much. Short as it was, it turned out to be one of the highlights of the series. Will enclose a copy of the mimeographed program notes we have been hurriedly throwing together and distributing each ~~prmgram~~ place of the catalogue.

Best wishes,

Frank Stauffacher

Paul Ballard, Dir.
Ballard Film Society
2036 Glencoe Way
Hollywood 28, Calif.

Dear Mr. Ballard,

Just a note to ask you to send CHIEN ANDALOU up here after your showing on the 27th - by air mail special delivery, collect. We would appreciate your doing this because, as you already know, we show it on Friday, the 29th, and we want to get it in time to arrange it on the program, etc.

I wonder if we could prevail upon you to do us another small favor. Among your list of films that you sent in your letter to Mrs. Hamilton were three Japenese films. None of us have ever seen any of them, but we would like to have one or two of them for next Friday also. The titles from your list are: MT. ZAO, EARLY SUMMER, LULLABY, all by Okamoto. If they are all of more or less feature length, we could use one, but if they are shorter, we would like two. It doesn't much matter. We want to round out the program, and at present, don't have enough here. We were going to run THE POTTED PSALM with CHIEN ANDALOU and ANEAMIC CINEMA, but even so, the program doesn't seem to be long enough, and one of your suggestions sounds good, even though it doesn't fit in with the Surrealist motif. Now could you contact the American Society of Cinematographers there in Hollywood for us, and have them send one, or all three, to us Air express collect? I could have written them myself, of course, but as we did not know which of the three would be suitable, or if they would be suitable at all, we thought we might ask you to decide for us. At any rate, we'd appreciate your doing this for us, if you can. Perhaps we can do something likewise in return. Thanks very much.

Sincerely yours,

Frank Stauffacher

Nov 8, 1946

Herman G. Weinberg
Suite 904 - 1600 Broadway
N.Y.C.

Dear Mr. Weinberg,

The catalogue, containing the excerpts from your Hans Richter index which you have so kindly permitted us to use, is not yet completed, but should be by the end of this month, and we will send you several copies at that time. It is rather unfortunate that we havn't been able to get it out at least during half of our current film series, but all the delays have been unavoidable. Nevertheless, there has been considerable interest shown in it, and will be still useful for our second series. With each program so far we have distributed mimeographed notes in place of the catalogue. (Actually it has long since ceased to be a catalogue, it has become more of a book than a catalogue.)

The film series continues to be a very successfully attended venture, and we continue to have to turn almost as many people away as who attend. One reason for this is that we had exceptionally good cooperation from the Press, and another reason is that most of the films had never before been seen in San Francisco. The whole thing has been tremendously exhilarating to both the public and to those of us at the Museum who have organized it, and we'd like to continue, if possible.

Being more or less new to the field, a good many small annoying controversies arise now and then. For example, there has been considerable controversy over the matter of musical accompaniment to certain of the silent films. There is no particular criticism of the music in itself - for we have had the cooperation of several good musical authorities - but the argument seems to exist between the purists we want no music at all, and those who do - providing it fits the particular film. I would like to get your attitude on this question as I know you have had to deal with it before. Our practice, so far, has been to run the films privately several times for our musical selectors who time the film as make up a rather careful "script," and the records selected on this basis.

We appreciate your kind offer to help us locate films for the next series. There will be a good many repeats as there have been requests for them. But there is a great deal of material we would like to get in addition - although it may be difficult, if not impossible. I will list some of them here. We have no way of

knowing whether or not they are worth showing -no critical basis of selection.

THE LOVE OF ZERO.....Robert Florey
MARCHE DES MACHINES.....Eugene Deslav
BRUMES D'AUTOMNE.....Dmitri Kirsanov
LES AVENTURES DE ROBERT MACAIRE..Jean Epstein
THE WAY.....Francis Bruguiere
LA FLAMME BLANCHE.....Charles Dekeukelaire
IDYLLE A LA PLAGE/.....Henri Storkk
LIGHT RHYTHMS.....Brguiere and Blakeston
NIGHT ON BARE MOUNTAIN.....Alexander Alexieff
LIGHT PENETRATES THE DARKNESS....Vavra and Pilat
PANDORA'S BOX.....Pabst
THE ADVENTURE OF DAVID GRAY.....Karl Dreyer
EN RADE.....Cavalcanti
BORDERLINE.....Kenneth MacPherson
DISQUE 957.....Germaine Dulac
MONKEY'S MOON.....Kenneth MacPherson
IMPATIENCE.....Charles Dekeukeleire
VOUS VERREZ LA SEMAINE PROCHAINE.Alberto Cavalcanti
FOOTHILLS.....Kenneth MacPherson
NEUROSE.....Wow and Zitch
VERS LES ROBOTS.....Eugene Deslav
MONTPARNASSE.....Eugene Deslav

Besides, could you help us out, if possible, with addresses of the following artists?

Gloria and Emlen Etting
Dwinell Grant
Mylon Meriam

Also, if your own AUTUMN-FIRE is available.

The films listed above have been taken at random from various books and publications and, as I say, there is no basis we have for selection. Furthermore, there is hardly a chance that any of these will be on 16mm. However we hope to install a 35mm setup for next series - although this is very tentative. Also, the list must appear to you a rather chaotic group. But we would be very grateful to you for information leading to any other films that might fit into our scheme.

One more question on sources -- Any of the Soviet animated films.

I am enclosing a press review which might be of interest, and also a complete list of the films we have shown ornwill show on this present series.

Again, many thanks for your kind offer of help. We will send copies of the book as soon as it comes out.

Sincerely yours,

Frank Stauffacher

Paul Ballard
2036 Glencoe Way
Hollywood 28, Calif.

Dear Mr. Ballard,

Mrs. Hamilton has given me your letter of Oct. 30, and I will do my best to answer your questions. Thank you very much for the sources you enclosed. Our series has been so overwhelmingly successful that we are already casting around for material for another series sometime early next spring, and the items you suggested will come in handy.

It is so very peculiar that a series of this sort has had "standing room only" results here in San Francisco. Of course the real reason for this lies in our original efforts to publicize it before hand as much as possible, and to do this we interested the Press in the project, and they seemed to go for it - reason being that most of the films had never been shown here before. The result was that we have had enough response to fill the hall two nights a week instead of one - or maybe three, as far as I know. It has motivated a swarm of cinematic experimenters, and by next spring we may have some good local talent.

Both Foster and I had heard of your Film Society some time ago, but not before we were last down there, or we would have tried to see you. Our purpose, this last trip, was to see what out-of-the-way films we might be able to get. But the trip resulted in some fruitful general contacts besides. Jay Leyda helped organize the programs, and then he came here to San Francisco for a day and helped us gather program notes, which has not been an easy task.

The Hans Richter film you ask about - which was mentioned on our schedule - was supposed to be DREAMS THAT MONEY CAN BUY made in collaboration with Marcel Duchamp, Alexander Calder, Man Ray, Fernand Leger, Max Ernst. Richter is still working on it. It will be 35mm., color, and I believe they are going to try to distribute it commercially. As you probably know, it has been financed by, among others, Peggy Guggenheim, and the Art of This Century Films, Inc. Thus I'm afraid it will be rather difficult to get it for groups or series such as ours at first - although you can never tell. I have been corresponding with Richter, and he has been most cooperative all along. In lieu of DREAMS he loaned us his VORMITTAKSPUK(Ghosts Before Noon) which is a shorter, older film on 35mm which we are showing on the 22nd when we have 35mm projectors set up for Cocteau's film.

UBERFALL is now available from The Museum of Modern Art on 16mm.

You should be able to get a great many Fischingers on 16mm from Fischinger himself. Address: Oskar Fischinger, 1010 Hammond Street. Hollywood. I believe he would appreciate your interest in his work because of that very neglect of the film as art about which you spoke in your letter; Fischinger originally came to this country from Germany in order to produce his abstract films in the world's movie capitol, which, of course, has shown practically no interest

in them.

RHYTHM IN LIGHT is a short done in abstraction to Grieg's Anitra's Dance, and is a good contrast to Fischinger's type of sychronization with music. It is available from Brandon Films, and appears on page 99 of their 1945 Blue Book Catalogue.

We did not run Man Ray's MYSTERES DU CHATEAU DU DE. Man Ray has the only print of this on 16mm., and he felt that it was in such poor shape he'd rather not show it. However we borrowed his EMAK BAKIA and L'ETOILE DE MER from him on 16mm. I do not think the Museum of Modern Art has either of these on 8mm size.

LE SANG D'UN POETE has been rented from Martin Lewis, New York; it is still receiving commercial distribution, and we have had to pay a commercial price for it. But since it had never been shown here in San Francisco, we felt it justified. There is no 16mm print of this available that I know of.

On Nov. 1 we had the premiere of a San Francisco produced experimental film on 16mm that you might be interested in. THE POTTED PSALM by Sidney Peterson and James Broughton. I will give you Mr. Peterson's address: 2437 Washington Street, S.F.

We ran a short film - a portion of a documentary started some years ago by Lewis Jacobs, called FOOTNOTE TO FACT. And if you are interested you might contact Mr. Jacobs - 333 N. Pointsettia Drive, Hollywood.

I think that covers most of your questions. I have sent out a list of films that I'd like to get for the next series. Herman G. Weinberg, 1600 Broadway, New York seems to know of a number of good sources for this type of thing.

We have discovered that a good filler-in are the CHANTS POPULAIRES produced by Norman MacClaren and Alexander Alexeieff for the Canadian National Film Board. They are available from Brandon or the International Theatrical and Television Corp. However, they need a good deal of personal editing - cutting out the community sing business, and just leaving the animations, and then too, not all of the animations are good. But some of them are well worth the trouble. At least our audience gives them a big hand.

We would also like to show Miss Arledge's film sometime. And your own sounds very interesting. We will be looking forward to seeing that, too.

As for our catalogue - by this time it has grown into a book, and it should be ready for distribution the end of this month. Throughout the current series we have been giving out mimeographed program notes for each program, and since the book is now valueless as program note material for this particular series, we have added a great deal of other material, cuts, etc., and plan to sell it as a book. As soon as it becomes available, we'll send you several copies.

Again, thank you very much for your interest in our series, and for the information you have sent. If you come across anymore, or if we can help you in any way, please, let us know.

Sincerely yours,

Frank Stauffacher
Art In Cinema Series

9 Nov. 1946

Dear Eli,

The mix-up on the Bovington film is perfectly understood and no apologies are needed, since it was a last minute possibility - no one is disappointed except dick and myself in not being able to see it; it sounded very intriguing. We will be looking forward to the FOOTNOTE TO FACT. However, may I ask that you send us some sort of information from which we might construct a program note on this film? And we'd appreciate getting it as soon as possible - next Wednesday, perhaps. (That is, the program note material).

We all appreciate your kind and prompt help in finding us something else to run with USHER. Of course we could just run the Epstein and leave it go at that, but so far we have managed to build up well-rounded programs in each case, and we'd like to follow through the entire series.likewise. I take it that the FOOTNOTE TO FACT film is neither exactly macabre or fantastic - from what you have indicated - but if it packs a wallop we can tie it into the program easily with a few lines of program notes.

Last night we had the program called FANTASY INTO DOCUMENTARY. The material was actually the least interesting, the least promising, of the entire series. We had an idea that this evening would be the least attended. As a matter of fact, it was more crowded than usual, which indicates a sort of cumulative action, a momentum being built up through the general nature of the series. The whole reaction is a continual amazement to us.

As for the expenses on the lab work for FOOTNOTE, let us know what it is and we'll reimburse. I told Sidney Peterson that you had asked for his address, which is:

Sidney Peterson
2437 Washington Street
San Francisco, Calif.

Again, thanks for your kind help. We all enjoyed having you, John Whitney and Dr. Hodel here over last weekend, a pleasure we'd like to repeat anytime you can see your way to make the trip up here again. Our best regards and thanks to Lewis Jacobs.

Sincerely,

Frank Stauffacher

November 11, 1946
Box 1525
Stanford University, California

San Francisco Museum of Art
San Francisco, California

Dear Sirs:

I understand that another showing of The Potted Psalm is to be given on November 15th. I write a monthly article on American movies and plays for a French magazine, Le Magasin Du Spectacle. Since I have just arrived on the Coast, I have not subscribed to your series, but I would be glad to pay for two tickets for this performance. I should like to have several glossy prints to send with the article--those which appreared in the San Francisco Chronicle would do if there are no others available. Could you let me know the place and time of the performance.

Sincerely yours,

Albert J. Guérard
mbg

Albert J. Guérard

CITY ART MUSEUM OF ST. LOUIS

Forest Park 5

President: DANIEL K. CATLIN • *Director:* PERRY T. RATHBONE • *Associate Director:* CHARLES NAGEL, JR. • *Secretary:* MERRITT S. HITT

November 19, 1946

Mr. Richard B. Foster,
San Francisco Museum of Art,
San Francisco, California

Dear Mr. Foster:

This will acknowledge receipt of your letter of November 13th regarding the Art in Cinema series, addressed to Mr. Rathbone.

Mr. Rathbone is at present away on a business trip to the East and will not return till late this month. If Mr. Rathbone is interested in this endeavor, I am sure he will write to you when he returns.

Sincerely yours,

Ethel Sporich

Secretary to the Director

es

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November 21, 1946

San Francisco Museum of Art
Civic Center
San Francisco, California

Attention: Richard B. Foster

Dear Mr. Foster:

Thank you for your letter of November 19th regarding BLOOD OF A POET.

It will be satisfactory to ship the print by regular express collect on Saturday morning, November 23, to the above Los Angeles address. It will then reach us by November 25th, the date we shall need it.

We appreciate your taking care of this matter in such a cooperative manner.

Very truly yours,

HERBERT ROSENER CO.

VS

BY

SAN FRANCISCO MUSEUM OF ART

WAR MEMORIAL • CIVIC CENTER • SAN FRANCISCO • CALIFORNIA

The following objects have been sent you
Via 23 Nov. 1946
Exhibition

Date

Dear Mr. Jacobs,

Sorry not to have written sooner than this. We have been having extra problems with the 35mm setup for this last program, and in addition to other things, I just didn't get to it.

I am enclosing a couple of program notes on last weeks program, and the latest one also. Your film went over quite well. The only thing was that our projection is so long for 16mm that even with 1000 watt lamps there were certain sections of FOOTNOTE that came out dark. But all in all it was received with a lot of interest and enthusiasm, and we may like to keep it for another week, if we can. Sorry it was never completed; it was a wonderful start, and would have made a powerful statement, in its entirety. Thanks for saving our program with something in addition to USHER. As it turned out we had too much, and we were afraid @t there would be too little. At the last minute in came an old Mack Sennett, HIS BITTER PILL, and we threw that in also.

Let us know our cost on this, and we'll reimburse. And thanks again.

A question you may be able to answer: Do you have any idea what music has generally been played to accompany UN CHIEN ANDALOU ? I have a feeling that there is something in particular. Or would you suggest no music at all?

Sincerely,

Frank Stauffacher

Please sign and return one copy. Signed Date

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OTHER OFFICES
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611 N. TILLAMOOK STREET
PORTLAND 12, OREGON

November 26, 1946

Mr. Dick Foster
Art In Cinema Committee
San Francisco Museum of Art
San Francisco, California

Dear Dick:

Confirming our telephone conversation, enclosed is an illustration of the type of screen recommended for use at the museum together with a swatch of sample material. The Radiant Model EC 9x12' screen is $135.00. This model is equipped with a metal protective covering.

Model E in the same size but without the metal cover can be purchased for $115.00.

You will notice from the material that the screen is manufactured of hy-flect glass beads, which gives you a maximum amount of light reflection. As a matter of fact considerable more light than from the screen you are now using.

If I can be of further assistance to you please do not hesitate to telephone me.

Cordially yours,

Leonard

Leonard Stone
Sales Representative

S:W

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Uberfall

Play Souverby Symphy

sends side 1 –
2 –
3 –
4.

or, the first movement continuously up to:

fight: girl strapping him to chair

at this point play side 5. if necessary go to side 6.

at hospital scene, play last 1½ inch of side 6. the quiet music which will be empty for end. if necessary go on to side 7. but I doubt if that will be needed.

Paul

"The Motion Picture Camera Magazine"

ASC

The American Cinematographer

1782 North Orange Drive GRanite 2135 Hollywood 28, California

November 26, 1946

San Francisco Museum of Art,
War Memorial Civic Center,
San Francisco, California.

ATTENTION: MR. FRANK STAUFFACHER

Gentlemen:

As requested in your letter to Mr. Paul Ballard, we have forwarded by air express the following films from our library:

"Mt. Zao"
"Lullaby"
"Early Summer"

These were photographed by Tatsuichi Okamoto of Japan and contain sume of the finest photography ever done by an amateur. We trust that you will enjoy them.

In returning them it is not necessary to send them air express. Regular prepaid express will do nicely.

Very truly yours,

THE AMERICAN CINEMATOGRAPHER

Marguerite R. Duerr

MRD BS

3 December 1946

Miss Marugerite R. Duerr
The American Society of Cinematographers
1782 North Orange Drive
Hollywood 28, California

Dear Miss Duerr,

We are still hoping to see the three Japanese films. They have not arrived yet, and so am sending this letter. The fact that they did not get there for our Nov. 29th showing is not unduly important because it was a last minute idea, and since they had not been scheduled, no one was disappointed. It worked out satisfactorily - as those things do; we found a feature length Chaplin and some shorter items at the last minute and they were a good contrast to CHIEN ANDALOU.

Nevertheless, we'd still like to see the films ourselves. Series One of Art in Cinema is over, but we are now planning Series Two. There has been no discussion with you as to rental prices, contracts, etc., but whatever they may be, just let us know. And thank you again -

Sincerely,

Frank Stauffacher

4 Dec, 1946

Mariam Arsham,
61 Morton Street
New York 14

Dear Miss Arsham,

Mrs. Hamilton gave me your letter of Nov. 21, but with a case of flue the windup of Art in Cinema Series One, and an assortment of other troubles, I was not able to answer it till now.

As for the films, we did as Miss Deren instructed in a letter both to Mrs. Hamilton and myself, dated Oct. 18. While we had the films, we did not contact Mr. Rakestraw, of the University of California in Berkelyy, feeling that he would contact us when he wanted them - knowing that we had them. He did not contact us, and so, after our Nov. 1 showing of RITUAL we sent all four films down to Mr. Harris Moore, Dept. of Cinema, University of Southern California, and that's the last we have heard of them. As you will remember, this was as requested by Miss Deren.

The catalogue containing the reprint of a section of Miss Deren's ANAGRAM is still at the printers. We decided not to publish it along with Series One, mainly because we couldn't get it out in time. In place of the catalogue we distributed mimeographed program notes for each program. As we compiled the catalogue we found ourselves compiling a book, and felt that as long as our financial investment in the publication was going to be considerable, we'd take our time and do it right. Thus the delay. It should be out end of this month, and as soon as it is, we'll send you copies.

The Art in Cinema Series has been an overwhelming success, and we are already trying to plan Series Two. In this we would like to repeat Miss Deren's films, but arrangements for this will come later. In the meanwhile, best of luck to all of you.

Sincerely,

Frank Stauffacher

9 Dec. 1946

Dear Mr. Richter,

Alas! I did not receive that two page description of your filmsthat you ask for. I did not know about it. I thought you meant the descrition of your exhibit, which also has a very short resume of the film thereon, and so that is what I returned. I have looked diligently - in case someone else might have gotten it before me - but that is unlikely, since no one opens my mail but myself. I wish I had received it - now that I know it was a breakdown of DREAMS - it would have been excellent for the catalogue (I imagine that is what you intended my using it for). As it is now, I only have the little short paragraph that was on the bottom of that mimeographed sheet I returned to you. Is it possible that you thought you put it in that envelope with the stills - but did not, actually? There is only one other possibility, and that is that Mr. Foster got ahold of it before I did - but that is hardly possible because I would have been aware of its existence - he would have told me since we are working together on this film setup. He is away for a week at the present time, so I'm unable to ask him - but as I say, I'm positive this could not be the case. He has been handling the financial end, leaving me the rest, and so there would be no reason for my not knowing about it had he seen it.

I hope you have by now found it on your end - that is the only possibility I can think of. However, I shall continue to search here in case something completely out of order happened. I am very sorry about this, because you have been so generous and cooperative all along - and all of us here are so grateful to you - this incident leaves me feeling helpless. I don't see how it could have arrived here without my knowing about it. No one else here has anything to do with the material pertaining to the films but Foster and myself.

Congratulations on the Life spread. It seemed to be timed perfectly for San Francisco - coming exactly at the end of our Series One. We now have a well-primed audience here all ready.

I'll write you again just as soon as I find out anything new - if I do - but as I say, I'm sure it never did reach here. Thanks again for everything - I'll return the photos later in the week after we've had cuts made. Best wishes.

Sincerely

Frank Stauffacher

Dear Mr. Fischinger,

I'm very sorry I have not written to you sooner. The film series is over now - last one was on Nov 29 - but all during its duration it was a constant round of loose ends, last minute frantic preparations, program notes, etc.,etc. But I can assure you it was worth it! The series sold out completely, and each Friday night we had standing room only. We ran your films on three separate ocassions. They were immensely popular and drew a great deal of applause.

On the final night we gave out the mimeographed sheet that I'm enclosing, and had the audience check those they liked the best, and would like to see again on Series Two (which we hope to have in about three months). The film most requested for repeat was THE CABINET OF DR. CALIGARI; your films were next, Crockwell's GLEN FALLS SEQUENCE was next. Of course there were a great many leveling off after that, but it looks like the above mentioned three were the most popular items. Congratulations!

As for the catalogue - it is still in the hands of the printer. Of course there is no more use for it as a concurrent publications with the films themselves. We ran off mimeographed program notes for each program. Just the same there is enough good, original material in the book to warrant its being published as a book, and sold as a book, and that is just what we are going to do. I think it will be a fine little book when it comes out, Of course it has used up all ourqfinancial surplus - the publication of anything is expensive these days - but , think we'll get our return once it comes out.

We kept your films for the duration of the program because there were many programs where they fit well, and the audience was always glad to see them again - and we never knew when we might be stuck at the last minute for something short - so after there initial showing they were always welcome - not all of them at once - but spead out. We thank you for your offer of selling them to us. I'm sure the Museum would be interested. But at this present moment Dr. Morley, the director, is away in Paris - she'll be back this month, though, and Foster is also away for a few weeks - but I do know that there has been talk about starting our own small film library - and your films would be a good start. Only anything of this nature, as you can imagine, is very expensive, and we have managed to finance this series, and pay the artists - such as yourself - good prices - all out of the proceeds from the sales of tickets only . By the use of good publicity we managed to sail through the veture completely solvent, and financing the book besides. Now the proceeds from the book we intend to devote to just such things as starting a small film library, better equipment, etc. But we will naturally have to see just how well the book goes before committing ourselves.

So that is just about the story as it stands now. As soon as we clean up all the trailing ends, I'll write you again about buying some of your films. I'm sure we could manage it after awhile.

The gallery exhibition was quite a success too. All of the material has been sent back - or will be sent back within a few days. Thanks a lot.

I will return the 35mm. strip of Study #8 you sent. I may want to make another copy of a few frame sequences for repro in the book first. Your article was not to agressive. I worked over it a little, and I think you will like it.

That about says everything for the present time. I'll write again just as soon as we all get together here and have one of those meetings. In the meanwhile best wishes to you and your family.

Sincerely

Frank Stauffacher

P.S. I never did succeed in getting a print of OPTICAL POEM. I received replies that it was not available from Teaching Films Custodians, and I never did hear from that other name you gave me. Does this mean that we can never see it?

Dear Mr. Richter,

Sorry not to have written sooner to let you know that your scroll drawing arrived safely, and is now hanging in our "Art in Cinema"show. We do appreciate your kind cooperation.

We received several drawings of the same nature, on scrolls, only smaller in size, and different in conception, from Oskar Fischinger, in addition to some of his non-objective studies for films, paintings. Also, several Man Ray canvases, Rayographs, a Leger, a couple of Dalis, and about thirty stills that we scraped together somehow. The show was hung today, and does look quite interesting as a tie-up with the film series.

The catalogue is still "in progress" and should be out, at the latest, in three weeks. I meant to ask if I could take the liberty of adding a name or two to your chronological list of Avantgarde names - the Whitney brothers - since they are doing such revolutionary experimental work with the abstract film. Are you familiar with them? If not, I could send you some information.

Did I inquire of you if it would be possible to use a still from DREAMS THAT MONEY CAN BUY in the catalogue? It is really not a catalogue - more of a small book, and we want some <u>new</u> stills, if possible, since "avantgarde" stills are not very plentiful or varied.

Am also enclosing a press notice regarding the film series. Thanks again.

Most sincerely,

Frank Stauffacher

P.S. Your own show at the Art of This Century Galleries looks very interesting.

10 Dec. 1946

Dear John,

Sorry not to have written sooner. I've had the flu, been confined to bed for a few days, and amongst other things, just didn't get to answer your letter promptly.

We are all very amazed at your unfortunate turn of fortune, which I'm sure is only temporary. If any work deserves the continuance of a Guggenheim allowance, it is your work. But there is nothing that I can think of at the moment to suggest from this end. Except that both Frankenstein and Spencer Barfoot - the two art and music critics of the San Francisco Chronicle- said it was surely okay for you to use their names in connection with a renewed application. As for Douglas Mac Agy - I'm still uncertain. We have called him several times about this, but so far havn't contacted him. I will see who else I can get for you. But Frankenstein and Barfoot are certain. I wish that I could devote my entire time to this film business; but for the present I must still sandwich it in at nights, etc. Since the last program on the 29th of Nov., the film activity has been hanging in abeyance awaiting a somewhat deserved recess on both Foster and my part. Which merely means a subsiding of pressure and more leisure to write letters long in need of answers - such as this present one.

Tentatively, Series Two will be in April, which gives us a breather, and time to plan and contact for a new set of programs. The pressure upon us for this second series is considerable. We continue to get many requests for information, notices, etc., and perhaps we can run the next one two nights a week instead of one. But I do not want to anticipate as unexpexted a success for Series Two as actually ocurred with Series One - if I do,it will surely disappoint me. Better to have a rather cynical, non-commital attitude, I think.

I will hasten to get your films off to you. We kept them because we did not hear from you that you wanted them back right away, and so we ran several of them again on a subsequent program, feeling that there was certainly enough enthusiasm in the audience to warrant a second shwoing, and also the fact that repitition of the sound track - just as in extremely modern music - is not only good but necessary. And of course the comments from the audience was bore this out, as many of them said that they liked them better the second time, and began to percieve a form in the sound. I am convinced that we should not have run them all at once the first time - even though the reaction was good - still, it would have been better to split them up unto two or maybe even three programs. It is true with any of the non-objective film work we've shown.

Fosterva

Foster and I gave a talk at Cal. pertaining to our Art In Cinema, and ran off a few of what films we did have, which consisted of a few Fischingers and your films.

Thus I separated five of your exercises - I believe it was numbers four and five from the rest. As a matter of fact I did this when we ran them the second time at the museum. So I shall splice them back in order and get them back to you.

Could we help you by the museum purchasing some of your films? (If you would sell them to us). There has been some talk of the museum starting its own little film library, but it is so far just vague talk since the publication of the book is eating up all our profits - but that is as we expected, of course. I'm reasonably sure we shall get a return on the book which we can then devote to things of this kind. One of our claims to fame is that we managed to run this thing completely solvently and at the same time pay out as much as possible to artists at present engaged in this work. This was our big worry when we started, since we had committed ourselves to a healthy sum, and not the museum, but Foster and I would have had to make it up had there been a deficit. That is one of the mysterious facets of a museum - and a city-financed one at that. But because it has worked out well, we can hope to build up, slowly, a reserve to use for paying even better sums to artists in the field, thereby, perhaps, stimulating more films. It has a completely idealistic twang, but there's no reason why it can't work.

But in your present case, I can't think of anything here that would be what you need right now at the moment. Foster is away on a short vacation, and he hasn't read your letter yet. He has a more fertile mind, when it comes to angles, than I have, and perhaps he can furnish more hope. I wish I could think of something. I am writing this letter without preliminary investigation, however, and so I might still be able to send you a better idea. As I say, these past few weeks have been rather apart from films, by way of catching a breather.

Would it help if some one of us here at the Museum wrote to the Baroness re your work, expressing our interest and enthusiasm in it? If you think this would be a good idea, well just let us know, and we'll write a letter and have Dr. Morley sign it when she gets back from Europe.

One more thing: the book is still in progress, and we have not had all the cuts made yet. We are including your statement, as you wrote it, and your own detailed program notes. We will also have made half-tone engravings on two of the large photographs of the equipment. In addition, we'd like even more material for line cuts, for inclusion with the body of type. So I'd appreciate <u>anything</u> on the order of that pen sketch of movement that you sent some time ago. Anything like that. In fact, just put a lot of stuff in an envelope and let us look at it. The idea being that we want to embellish the book with as many cuts as possible. It need not necessarily have a direct connection with the text. But if you do this, would appreciate having it as soon as possible.

In the meanwhile, we all wish you the best of luck. I'm sure

you will find this just a temporary turn of bad luck. And you are welcome to come here anytime as our guest, although there is no concrete reason for a trip here at the present time that I can see. I am planning to drive down there sometime in Janurary, however.

I Thats about all for now. Let us hear from you <u>soon</u>.

17 Dec. 1946

Dear Mr. Fishhinger,

I received your letter tpday and all your films will be sent off to you tomorrow morning. I'm sorry that I did not send them sooner, and I hope the delay has not caused you trouble.

The new series has not been arranged yet although it is tentatively planned for next April. I hope we will be able to see your new film at that time, as well as a repeat of the ones already shown.

Yes, I would still like to use whatever photographic material you could send, for use in our book. It is still not too late. Just send whatever you think would be good in the way of stills, and we will try to fit them in. In fact I would welcome more abstract illustrations because we already have enough realistic material.

You should get your films in a day or two at the most, then. And many, many thanks again for all your kind cooperation. I hope to be driving down your way sometime in Janurary, and will try to see you then. In the meanwhile we may be able to get some definite plan about buying some prints from you.

Sincerely,

Frank Stauffacher

HANS RICHTER
154 EAST 60th STREET
NEW YORK 22

NIGHT LETTER

THERE MUST BE A MISTAKE. I DID NOT RECIEVE DESCRIPTION OF DREAMS YOU MENTION. I RECIEVED THREE STIKL PHOTOS@ ONE BROCHURE ON YOUR EXHIBIT AND ONE MIMEOGRAPHED DESCRIPTION OF EXHIBIT WHICH I RETURNED AND THAT IS ALL. LETTER FOLLOWING.

FRANK STAUFFACHER

MARCH 18, 1947

STRAIGHT WIRE:

TO:
MARTHA SHEFFER
BRANDON FILMS; INC.
1600 BROADWAY
NEW YORK, N.Y.

RECEIVED NO CONFIRMING LETTER ON SHOWINGS WHITE FLOOD; WAX WORKS;

TWO SURREALIST CARTOONS: HOUSARDS DE LA GARDE; VIEUX CHATEAU;

PLEASE CONFIRM IMMEDIATELY.

FRANK STAUFFACHER
SAN FRANCISCO MUSEUM OF ART

Sent by. M.B.Bullitt

CC: Art in Cinema
N. Hepp
K. Baker

CHARGE TO ART IN CINEMA

AMOS VOGELBAUM
125 EAST 17 STREET
NEW YORK 3, N. Y.

Sep.7th,1947

Art in Cinema Society
Civic Center
San Francisco,Calif.

(1)

Gentlemen:

Enclosed please find check for $ 2.25 for which you are to send me your "Art in Cinema" catalog.

We wonder if you could send us detailed information on where and how we can obtain some of the excellent pictures listed in your catalog. We are planning a series of showings before our local film group in the near future and are especially interested in serious documentary, educational and scientific films, as well as experimental and "art" classics.

Perhaps you can also let us know where such recent 16 mm films as "The Potted Psalm" and "Fragment of Seeking" are obtainable for rental or sale.

To determine our own policy, we should like to enquire how you take care of expenses for rentals and staff in your Film Society. We can see no other way but to charge admission at our showings.

Your cooperation in answering the above questions will help advance our common goal of advancing the appreciation of films as a medium of art.

May we hear from you soon?

Very sincerely,

Amos Vogelbaum

Sept. 13, 1947

Amos Vogelbaum
125 East 17th Street
New York 3,N.Y.

Dear Mr. Vogelbaum,

Thank you very much for your Art in Cinema catalogue order. It will be sent to you in a few days under seperate cover.

All of the films treated in the catalogue have their sources, together with the addresses, listed on page 99 in the catalogue. However, since it was printed, we have further investigated the field, and have found considerably more.

Of course you must be familiar with the opportunities offered for film society showings by the Museum of Modern Art Film Library in N.Y. These films have been the basis for all of our showings - supplemented with additional material as we came across it from time to time. Our "Art in Cinema" series have always had one purpose in mind: To seek out and investigate those films which experimented with cinema as an art form. The boundaries of this category are rather vague and at the same time, quite limited. For example, while all documentary films would not fall into this sphere, some few most certainly do, since they are experiments with a new medium, as well as being documents. It is a difficult category to define with exactness. For this reason we've had an exhaustive job of combing all available film libraries for an "attitude, more than for subject matter.

Naturally we have always had to charge admission - but on a subscription basis only, since many of the films - those from the Museum of Modern Art in particular - must be shown on a non-commercial basis,i.e., no door admissions, no one-night tickets. The subscription manages to well cover all expenses, and the surplus proceeds have been used to finance individual experimenters who might have little other source of income.

At the present time we are preparing a small rental library of films for group showings, consisting of: the abstract experiments of John and James Whitney, the work of Oskar Fischinger, THE POTTED PSALM, THE CAGE, both by Sidney Peterson, INTROSPECTION by Sara Kathryn Arledge, and some few others of a purely experimental character. FRAGMENT OF SEEKING may be obtained for showing from its producer, Mr. Curtis Harrington, 2106 North Las Palmas, Hollywood 28, Calif.

We would be happy to aid you in any way possible. Do not hesitate to write further.

Sincerely yours,

Frank

1

Henry Miller
Big Sur, Calif.
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Have not yet had time to investigate the possibility of getting the LISTEN TO BRITIAN, but as long as I have control of a typewriter for a few hours, I'll write to the British Consulate right after this.

Your suggestion on the next series is a good one, and we'll think about it seriously when we get around to it, but the headaches in this one are not yet over. In fact, the arrangement of films and programs is our current worry because we saw by the Fischinger films, that we just can't have too much of one thing on one program. The tickets (or subscriptions) are almost all sold out -- and no press notices yet! So we are becoming aware of our responsibility to four or five hundred sharply critical and descriminating people... or at least, that's what we think.

And its amazing how many people are turning up with personally produced surrealist and experimental films, wanting us to see them, and show them. It looks like we started something. We are planning to run one on the last night, along with CHIEN ANDALOU, since that is only two reels, and this film I speak of has a certain similarity of method. It is one made by two writers here in S.F., and was financed by a cou le of psychiatrists. Dick and I were invited to the preview at a private home, and we couldn't exactly decide. So a special screening was arranged for Dr. Morley, and she liked it. Technically and creatively, I'd say it was an equal to Maya Deren's, although the problem it dealt with was lugubrious in itself, and there was a certain amount of obscurity. But to see these things carried through with intelligence is very heartening, and is the thing we'd like to see more of.

Thanks again for all the help you have so kindly given us. We will keep you posted, and we hope to hear from you soon -- when you have a chance. Good luck on the Melville work.

Sincerely

Frank Stauffacher

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ART IN CINEMA....SERIES I

A series of avant-garde films in modern art forms - surrealist, non-objective, abstract, fantastic - are to be shown at the San Francisco Museum of Art in a ten week showing. The schedule is September 27 through November 29, 1946, Friday evenings at 8:00 p.m. This series is being jointly sponsored by the Museum, the California School of Fine Arts, and Circle Magazine.

It is the first attempt of its kind in San Francisco. The series will include many films that have had a very limited public showing in America. Each film has been chosen for its artistic merit, with emphasis on films made in the modern art tradition. The Museum believes that the film as an art form has not been fully explored in America. As a part of the Museum's over-all policy of bringing to San Francisco the best representative works of contemporary artists in all art mediums, this series has been arranged.

The program as it was originally conceived had no principal of organization. The field of the so-called art film was an unknown quantity; none of the normal distribution channels for commercial films were of any help in arranging the series. The New York Museum of Modern Art Film Library was the best source for the films, and we have leaned heavily upon them for help. Without the patient understanding of Mr. Arthur Rosenheimer, Assistant Curator of the Film Library, this series would not have been possible. The method of organizing the series has been a highly personal one, involving interviews with some of the artists who made the films, discussions with the few people who had knowledge of the field, and extensive research in widely scattered magazine articles, books, and catalogues. The program as it now stands, attempts to cover the field in a comprehensive way. Jay Leyda, an authority on this subject, assisted immeasurably in the arrangement of the program.

The catalogue will include articles by Luis Bunuel, Henry Miller, Oskar Fischinger, John and James Witney, Maya Deren, and Man Ray. A short bibliography will be included.

We hope that this series will accomplish several purposes: that it will show the relation between the film and the other art media---sculpture, painting, poetry; that it will stimulate interest in the film as a creative art medium in itself, requiring more of an effort of participation on the part of the audience than the Hollywood fantasies, before which an audience sits passively and uncreatively; and that it will give assistance to those contemporary artists who labor in obscurity in America with no distribution channels for their work.

The series is organized on a non-commercial, non-profit basis, and tickets will not be sold at the door. Admission is by series subscription in advance only. Inquiries should be directed to Mrs. Noble Hamilton of the Museum. Series tickets are $6.00 (including tax) for Museum non-members, and $5.00 for members, for the entire series of ten nights; and $3.00 (including tax) for non-members, and $2.50 for members for a series of any five nights.

Edith Kasin
Richmond Terrace F 22
Richmond Calif

Please put name
on list for tickets
for Spring session
of art in Cinema

M.

SAN FRANCISCO MUSEUM OF ART

Civic Center . . . War Memorial
Van Ness Ave. and McAllister St.

Entrance on McAllister Street
Telephone HEmlock 2040

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HI 0668

Seyda { Toluca Lake
9918 Toluca Lake ave
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